"~~L.A.~~ SHORT CUTS"

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LA SHORT CUTS

FADE IN:

TITLES - INT - FREEWAY MAP OF LA AREA - DAY
This is a Telecast of traffic conditions in the LA area. The map animates as the announcer gives freeway conditions, mentioning names of towns like; Glendale, Hawthorne, Culver City, Pasadena and Long Beach. TITLES appear over this. Soon, shaded areas appear on the map and we HEAR the announcment of areas to be sprayed for Med-Flies with the usual warnings about covering cars; not leaving pet dishes outside and the like. Behind this we hear the roar of helicoptor engines. (TITLES CONTINUE OVER HELICOPTER SCENES.)

1 - EXT - AIRPORT - NIGHT
6 Helicopters taking off at night. These are Med-fly Sprayers but we don't know that yet. There is much noise and swirling of dust and light. They fly in formation over the LA basin. CAMERA PANS off them and MOVES in on a white stretch LIMOUSINE that is cruising along. OVER ALL THESE SHOTS we hear a TV editorial by HOWARD FINNIGAN on the pros and cons of Med-Fly spraying, Smog, Earthquakes and other problems that have to do with living in the LA area.

2 - INT - LIMOUSINE - NIGHT
The driver, EARL PIGGOT, has a single passenger in the back, JUDGE HENRY "BUD" BREWSTER who wears a tuxedo. The TV in the back of the Limo is on and we now *see* the HOWARD FINNIGAN editorial. JUDGE BREWSTER however, has the reading lamp on and is leafing through a magazine. EARL is on the phone to his DISPATCHER. We hear her over the speaker.

DISPATCHER
What's your *twenty*, Earl?

EARL
I'm in Pasadena.

DISPATCHER
How soon you goin' to be *thirty*?

JUDGE BREWSTER leans forward and shoves the magazine in front of EARL'S face. He is showing him a whisky ad for Dewars White Label Scotch featuring some Architect or Bull Fighter's testimony.

JUDGE BREWSTER
Earl? Ever drink this stuff? It looks pretty good, doesn't it?

EARL
Hold on. (TO JUDGE) I'm sorry?

EARL juggles the two conversations.

JUDGE BREWSTER
You think those people really drink this stuff? I bet they just pay them to say that...

EARL
Probably do. I don't drink anymore.

The NOISE of the Helicopters becomes very loud and alarms them.

JUDGE BREWSTER
What the hell?

DISPATCHER
There's an LAX pick up, at one AM. Do you want it?

EARL
Choppers.

JUDGE BREWSTER
They're too low.

EARL
We be through by midnight, Judge?

JUDGE BREWSTER
Well, I'm not sure. Can't you stay with me?

EARL
Absolutely. You got it.
(TO DISPATCHER)
I'm staying with the Judge.

JUDGE BREWSTER
I may want you tomorrow, too. Can you do that?

He leans back and begins neatly tearing out the whiskey ad, adding it to a file of similar ads in his brief case. EARL is back on with DISPATCHER, but the sight of the whiskey ads makes him lick his lips.

EARL
Judge Brewster's going to request me tomorrow. I'll give you a call later. 10-4?

DISPATCHER
10 - 4.

3 - EXT - L.A. SKYLINE - NIGHT
As the HELICOPTORS discharge their chemicals. CAMERA PANS to neighborhood as the mist falls, focusing on one house where we HEAR a dog barking loudly.

4 - INT - SHEPARD HOUSE/LIVINGROOM - NIGHT
The dog, SUZY, is going crazy from the noise of the Helicopters. The three kids of the family, SANDY, WILL and JADE are running around trying to calm SUZY, but actually are only adding to her panic. SHERRI SHEPARD is yelling at the kids. GENE SHEPARD is putting on his jacket.

GENE
Let the goddamn dog outside. Shut her up.

KIDS
Come on Suzy. It's O.K.

SHERRI
Don't let Suzy out. They're spraying. She'll get cancer. Give her some water.

SANDY
Take her to my room.

The dog is now pissing on the divan. The KIDS try to stop her. They get pissed on. SHERRI tries to grab the dog. The dog is crazy. GENE is getting out of there.

GENE
Jesus H. Christ she's pissing on the sofa.

SHERRI
Where you going?

GENE
Outta here.

He slams the door.

5 - EXT - THE FORUM - NIGHT
We PAN from the Helicopters to the FORUM where a Kings hockey game is in progress. The sound quickly changes to the roar of the crowd as a big play is made on the ice.

6 - INT - THE FORUM - NIGHT
The hockey game is at high peak. BILL and HEATHER BUSH are watching the game with their neighbors, JIM and HARRIET STONE. JIM doesn't like the way the game is going and decides to leave.

JIM STONE
That's enough for me.

BILL
We going? It's not over.

JIM STONE
Come on Harriet, we gotta get going pretty early tomorrow. (TO BILL) How about it Billy? You guys had enough. We got a early plane to catch.

He's up and ready to go. It's obviously his party.

HEATHER
It isn't over, is it?

JIM
It's history.

BILL is up and leaving with them, only HEATHER lags.

HEATHER
Wayne Gretsky's still in isn't he?

HARRIET
We can listen on the radio going home can't we?

BILL
It's history, that's for sure.

They all leave, HEATHER backing out so she can see as much of the game as possible.

7 - EXT - L.A. SKYLINE - NIGHT
The HELICOPTORS lead us to some landmark then CLOSE IN on a restaurant.

8 - INT - RESTAURANT #1 - NIGHT
RALPH and MARIAN WYMAN are having dinner with JILL LEONARD. JILL sees ELLIOTT GOULD at another table.

JILL
Who's that?

They look.

JILL
Over there. There's grey in his hair. He's getting grey. Next to the table with the girl with the red sweater... with the bald-headed guy.

RALPH
That's Elliott Gould.

JILL
That's what I mean. Isn't that Elliott Gould?

RALPH
A guy at the station I know, saw him at a Lakers game. (Cont.)

RALPH (CONT.)
He bets, you know. Knowles said he bet sometimes a thousand a game. With the vig he'd be losing 1100 dollars.

JILL
He was married to Barbra Streisand? I wonder if they talk anymore?

RALPH
I never liked him. As an actor.

MARIAN
Oh, I did. I think he's real good. I bet he's nice. Like a regular person.

RALPH
You guys. He's eating dinner, big deal. So you saw a movie star, big deal.

MARIAN
I've never seen any other ones in here before, have you?

RALPH
Other what?

MARIAN
Stars. I just wondered if maybe *other* ones came in here.

RALPH
Why? Do they *turn* you on?

MARIAN and JILL look at each other.

JILL
This is good swordfish, huh?

MARIAN
How late is Jeff going to have to work tonight?

JILL
He's got the graveyard shift. I won't see him 'til morning that's for sure.

9 - EXT - HOSPITAL - NIGHT
We HEAR the HELICOPTERS but they are quickly drowned out by the siren of an ambulance bringing someone in. JEFF LEONARD, a doctor consults with other medical personnel as the patient is admitted.

ATTENDENT
Sorry to bother you with this one, doctor. He looks to me like he's already brain dead.

JEFF
Gunshot?

ATTENDENT
And chest and internal. He crashed on the freeway after he was shot.

They take him inside.

10 - **EXT/INT - KAISER HOUSE - NIGHT**
JERRY KAISER is covering up his 'JERRY'S POOL SERVICE' pickup truck with a tarp. There are other cars and bits of cars in his yard. Through the window, inside, we see LOIS KAISER talking to SHEILA BAKER. JERRY goes in, pays no attention to the women and sits in front of the TV. HOWARD FINNIGAN'S editorial is still on. SHEILA is making a pitch to LOIS about becoming an Herbalife salesperson. They are going over Herbalife literature. SHEILA is annoyed by the idea of the helicopters.

SHEILA
God, I spend all my time trying to get people to concern themselves about their health and the *state* is dropping poison on us.

LOIS
Yeah. (BACK TO THEIR SUBJECT) You want me to pay $43.95 and another $3.95 for a marketing cassette. That isn't the way I understood it.

SHEILA
You'll be building up your own business. You can work your own hours. Mostly on the phone. You have children don't you?

LOIS
That's why I'm interested in *making* money not spending it.

SHEILA
But you will, if you . . .

LOIS
Lady, I already got a phone job. And I make around eleven thousand dollars a year doing it. Now if you can't guarantee beating that, there's not much point in talking.

11 - **EXT - FINNIGAN HOUSE/POOL - NIGHT**
The SOUND of the Helicopters is farther away now and getting fainter. A light goes on in a bedroom.

12 - **INT - FINNIGAN HOUSE/LIVINGROOM - NIGHT**
HOWARD FINNIGAN (The TV Editorialist) and his wife, ANN are watching HOWARD'S editorial on the TV. 8 year old CASEY FINNIGAN comes into the room. He has been crying. His mother ANN goes to reassure him. HOWARD is concerned but still continues to watch himself on TV.

ANN
It's O.K. baby. Did you have a bad dream?

HOWARD
It was the Helicopters. Go to sleep, son.

ANN gets CASEY ready to go back to bed.

ANN
He's going to be all right.

HOWARD
I know.

ANN
He just got frightened.

HOWARD
It was the Helicopters.

ANN
I know. Why do they do that? I hate them.

13 - **EXT - CONCERT HALL - NIGHT**
The WHITE LIMO is parked in front of a Concert Hall in Glendale.. EARL PIGGOT sits in the back seat watching the KINGS hockey game on TV. He pours a glass of gin from the bar and sips. We hear chamber music coming from the Hall and CAMERA MOVES TO IT.

14 - **INT - CONCERT HALL - NIGHT**
A string sextet is playing to a dressy audience. JUDGE BREWSTER is in the audience. The cello player is ZOE ELLINGTON, a beautiful young blond girl. We watch her for a while. JUDGE BREWSTER occasionally looks at the program on his lap, only we see he is really looking at a whiskey ad in it. The MUSIC plays into and over the next SCENE.

15 - **EXT - AIRPORT & L.A. SKYLINE - DAWN**
The Helicopters are landing.

16 - **EXT - AIRPORT TARMAC - DAWN**
The six PILOTS have left their choppers and are walking toward the hanger office. Just outside the office a secretary stops them and requests them to take urine tests. There is a lot of joking , and some griping about this. One of the PILOTS, WARREN "STORMY" WEATHERS, takes his bottle and goes in the hanger door to a pay phone. He dials a number and fills the bottle at the same time.

17 - **INT - BETTY'S HOUSE/KITCHEN - DAWN**
The phone RINGS in the kitchen. CHAD WEATHERS, a 9 year old boy comes into the room in his pajamas and answers the phone. (INTERCUT WITH SCENE 16.)

CHAD
Hello.

STORMY
Chad? What're you doing up so early?

CHAD
Answering the phone.

BETTY WEATHERS enters the kitchen from her bedroom. She is wearing a T-shirt and has obviously just awakened. She grabs the phone out of CHAD'S hand.

BETTY
Gimme that. You get back to bed, young man. Hello? Stormy, is that you?

STORMY
Yeah, how'd you know?

Chad stalls. STORMY has filled the bottle and now writes his name on the bottle as he talks.

BETTY
(TO CHAD) Back to bed. (TO PHONE) Who else's gonna call me at 5 o'clock in the morning? Barbara Bush?

CHAD
Does dad know it's my birthday?

BETTY
(TO CHAD) Did you hear me?

CHAD scoots.

STORMY
Who's there? Chad?

BETTY
Whadda you want, Stormy?

STORMY
I was calling about Chad's birthday. Am I coming over? I got a present.

BETTY
You call back at a decent hour or I'm not talking to you.

She hangs up.

BETTY
Damn him.

BETTY goes back into her bedroom. CAMERA follows. There is a MAN just getting out of bed. He is putting his shorts on. It is GENE SHEPARD from SCENE 5.

GENE
What time is it? Why'd you let me sleep? I gotta explain this.

It is a different BETTY that puts her arms around him and kisses him. She is very motherly now.

BETTY
I'm sorry, honey. I fell asleep too.

GENE
Gimme some whiskey. I better at least *smell* of it. Is your kid up yet? I really don't want him to know I'm here.

BETTY
He won't know, honey. He's asleep.

GENE gets dressed in a hurry as BETTY gets him a bottle of Jim Beam and pours a water glass half full, which he gulps down, rubbing some of it on his face. BETTY watches him lovingly.

GENE
I gotta get rid of that goddamn dog. She pisses on everything. How do I smell?

BETTY
Just fine, honey. Just fine.

18 - EXT - FINNIGAN HOUSE/POOL - MORNING
The swimming pool is surrounded by a high fence with a combination lock on the gate. The yard has been overly child-proofed. JERRY KAISER is opening the lock, referring to the combination numbers on a slip of paper. His truck (JERRY'S POOL SERVICE) can be seen in the background. ANN FINNIGAN comes out of her house as JERRY lets himself through the fence gate and prepares to clean the pool.

She is wearing a dressing gown and holds it close around her so as not to expose herself. She is also smoking a cigarette, which she does a lot.

ANN
Saturday's Casey's birthday party, Jerry. The plan was to swim. Howard's nephew's a life guard. We were going to pay him to watch the children.

JERRY is bored with this.

ANN
I don't know now. Maybe you should drain the pool. Change the water. Won't the Malathion contaminate the water?

JERRY
It's safe, Missus Finnigan. It's only toxic for a few hours. The water actually dilutes it. Water's probably the safest place to be, actually.

ANN
It is so irresponsible. Casey has allergies. The slightest thing sets him off.

JERRY
It's really nothing to worry about, Missus Finnigan.

ANN
Maybe you should come again Saturday morning. When's your regular next day?

JERRY
Tuesday. I can't come on Saturday. But you don't have anything to worry about.

During this, the next door neighbor comes out to her own pool and comes up to the fence. She is wearing a bikini and is a little too fleshy for it. Her name is TESS TRAINER ELLINGTON. We HEAR someone in the house practicing the cello

TESS
Hi, Ann. I was wondering if your guy could treat my pool? (TO JERRY) Can you?

CASEY comes out into the back yard.

JERRY
Can I *what*?

ANN
Casey! Get back into that house. Don't you know it's still dangerous out here!

TESS
Whatever you put in it to kill the bug spray. I'll pay you. I'm afraid to go in.

ANN goes to see that CASEY gets inside. HOWARD FINNIGAN comes out as CASEY goes back in. HOWARD is in a multi-colored terry cloth robe.

HOWARD
Get inside, Skipper. Honey? Where are my cigarettes? Hello, Jerry. How goes the war?

JERRY
The bad guys are winning. (TO TESS) I can only take care of my regular customers, ma'am. I'm sorry.

ANN
I don't know. Where'd you leave them?

HOWARD
Where are yours?

TESS
Maybe I'll become a regular customer.

JERRY
What happened to 'Pools 'N Spas'? I thought you used them?

TESS
I fired 'em.

ANN checks her dressing gown and finds nothing.

ANN
Inside. Look on my dresser.

HOWARD goes back in muttering, ANN turns back to JERRY.

ANN
Are you sure it'll be safe by Saturday?

JERRY
Absolutely.

ANN
Well, put in extra chlorine. We won't use it until then.

She goes back in.

ANN
Talk to you later, Tess.

TESS
Yeah. (TO JERRY) Will you at least come over and look at it?

JERRY
Not now. I can swing back by this way in a couple of hours, ma'am. I'll look in on you then.

TESS
Well, thank you very much.

She leaves.

JERRY
Yeah, that's what they all say.

19 - EXT - SHEPARD HOUSE/DRIVEWAY - MORNING
SUZY, the SHEPARD dog is lying in the front chewing on a shoe. GENE drives into the driveway and gets out. SUZY drops the shoe and climbs all over him. She becomes so excited that she pisses on his leg.

GENE
Hey, Suzy. Down, get down. . . .God damn it. Get away. You lousy pooch. Down, damn it!

He kicks at the dog and shakes his leg. He sees the shoe and picks it up. (IT'S HIS GOOD SHOE).

GENE
You son of a bitch. Where'd you get this. That's my shoe.

SANDY starts calling from the front door.

SANDY
Daddy's home. Daddy's home.

GENE enters the house, carring the shoe. SUZY follows, still jumping, trying to get the shoe back.

20 - INT - SHEPARD HOUSE/KITCHEN - MORNING
SHERRI SHEPARD is in the kitchen doing morning things. The other KIDS are around. GENE, SANDY and SUZY come into the house and everybody converges.

SANDY
Suzy peed on Daddy again, Mommy.

GENE
Who gave her my shoe? She's ruined my shoe. This dog has to go. Christ.

The KIDS all try to keep SUZY away from GENE. SHERRI just stares at him.

SHERRI
You want to talk about where you were all night?.

GENE puts his face right into hers as he shoves the shoe at her. He blows his breath on her.

GENE
That's an eighty-five dollar pair of shoes.

He leaves the room.

21 - INT - BUSH/STONE APT. BLDG. - MORNING
BILL BUSH is asleep in a mussed bed. He wakes up hearing voices in the other room.

BILL
Who's that?

HEATHER BUSH calls back:

HEATHER
It's Harriet, honey. Leaving the keys.

BILL gets out of bed, pulls his pajama bottoms on, which are on the floor, and goes out into the living room. HEATHER is in her robe saying good-bye to HARRIET who is dressed for travel.

HARRIET
I've cancelled the Times and stopped the mail. All you have to do is check up every now and then and feed the fish.

HEATHER
And the food's all over there?

HARRIET
Just a pinch every day like I showed you. If you miss a day it isn't going to hurt anything.

BILL
Bring back some of that country ham.

HARRIET
We should have stayed shouldn't we? Who'd ever thought they could have come back like that?

HEATHER
It was Wayne Gretsky, too.

HARRIET
Well, I really have to go. Jim's going to have a fit. I gave you the keys, didn't I? And you know about the fish.

HEATHER
Yes, I know what to do. Have a real good time. I've never been to Memphis. I'll bet it's fun.

HARRIET
It's family. Bye. And thank you.

She leaves. BILL goes to get himself some coffee.

BILL
They're so full of shit.

HEATHER
They've been real nice to us and you know it.

BILL
Big deal. They pop for tickets to the Kings game. Then they leave before it's over. He doesn't give a shit about hockey. Someone gave him those seats, anyway.

HEATHER
I don't think she was so set on leaving early.

BILL
Memphis. Big deal.

HEATHER
Aren't you going to be late?

BILL
I don't punch a time card, you know.

22 - EXT - 24 HOUR CAFE - DAWN
EARL PIGGOT drives up in his limosine and parks. We hear him being paged over the radio and can tell from the tone of the DISPATCHER'S VOICE that they have been trying to reach him for a long time. EARL ignores the call. He locks the car and goes inside.

23 - INT - 24 HOUR CAFE - DAWN

DOREEN PIGGOT, a slightly overweight waitress is behind the counter. Three men, STUART KANE, GORDON JOHNSON and VERN MILLER, embarking on a fishing trip are having big breakfasts. EARL enters and sits. DOREEN comes over to him and whispers:

DOREEN
What're you doing here? Why aren't you working?

EARL
I am working.

She leaves a menu and refills coffee for the three FISHERMEN. EARL watches her until she comes back.

DOREEN
What are you going to order, Earl?

EARL
Tuna melt. And Coffee.

DOREEN
Tuna melt? It's morning. Don't you want eggs or something?

She leans over close to him.

DOREEN
Ugh! You're not drinking are you? That's not what's starting is it?

EARL
No.

She goes off and places his order. At one point she bends over a cooler and reaches for something, exposing a lot of the back of her knees and upper legs. One of the FISHERMEN nudges the other.

VERN
Look at the ass on that, I don't believe it.

GORDON
I've seen better.

VERN
That's what I mean, but some guys like it fat.

STUART
Not me.

VERN
Not me, neither. That's what I was saying.

EARL hears this and they realise it, so when DOREEN serves EARL his coffee the FISHERMEN wink at him when DOREEN is not looking. EARL signals back as if he's in on it. VERN calls to DOREEN.

VERN
Honey, can we have . . . What was that you were getting out of that cooler just now?

DOREEN
That was butter. Why?

VERN
That's what we want. Some more butter for this bread here.

DOREEN
Sure.

She goes back and bends over again to get the butter. The fishermen point to her ass and silently crack up. They include EARL in their joke. DOREEN gives them a couple of pats of butter and goes to get EARL'S tuna melt. When she comes back with it, EARL is gone. She stands there with the tuna melt on a plate, not knowing what to do. Through the window she sees EARL'S car driving away.

24 - INT - WYMAN HOUSE/STUDIO - DAY
MARIAN WYMAN is on the telephone in the art studio in their house. The studio is divided in half. Two different kind of artists work here. There are photos of her husband, RALPH. MARIAN is talking to her sister, SHERRI SHEPARD. (INTERCUT WITH SCENE 25.)

SHERRI
Tell me about Elliot Gould.

MARIAN
We just saw him there and Ralph started acting like he was some sort of threat or something.

25- INT - SHEPARD HOUSE - DAY
SHERRI is at her kitchen table talking to MARIAN. The kids have gone to school. We hear the dog barking in the other room, and occasionally we hear GENE'S VOICE telling her to shut up.

SHERRI
They're children. All of them.

MARIAN
I mean it isn't everyday you see a movie star sitting right next to you in a restaurant.

SHERRI
Not in Glendale.

MARIAN
Yeah, that's what I thought--pretty far off the beaten track for celebrities.

SHERRI
Oh, they like to be seen. That's what it's all about. They go to Spagos, LaScala, Le Dome, L'Orangerie--places like that. They like to get written up.

MARIAN
I don't see how you keep up with it.

SHERRI
You got to be interested in that stuff. So tell me about it. Did he flirt with you or something?

MARIAN
Who?

SHERRI
Elliot GOULD.

MARIAN
Don't be silly. He didn't even see me. He was across the room.

SHERRI
What's so threatening about that?

MARIAN
Nothing. But when Ralph gets it into his head that I'm turned on by somebody else, he gets real jealous. Then he gets horny.

SHERRI
Yeah? Did you guys get it *on* when you got home?

MARIAN
Why would I be giving you all these psychological insights if I didn't know what I was talking about?

GENE SHEPARD comes out of the bedroom. He is in full L.A.P.D. Uniform. GENE is a cop. SUZY is barking at him.

GENE
Hey! Be quiet! Suzy!

SHERRI
Gene? Where are you going?

GENE
Who you talking to?

SHERRI
My sister.

GENE
What? I can't hear you with the goddamn dog barking.

SHERRI
I'm on the phone with Marian.

GENE
Will you shut the fuck up. Yap! Yap! Yap!

SHERRI
Where you going? I thought you were going to have some time off this week.

GENE
No, I gotta get to work. I got a lot of stops to make. Quality control.

SHERRI
What about tonight?

GENE
I'm working.

GENE lets the dog outside.

SHERRI
Don't let Suzy out. She knows how to get through the gate. I don't want her to get hit by a car.

26 - EXT - FINNIGAN NEIGHBORHOOD - DAY
We see what looks like an aerial view of a neighborhood. In one corner, far away, we see a BOY walking across an intersection. Then a car approaches and hits the BOY and knocks him down. The CAMERA ZOOMS in on the action. We see a WOMAN get out of the car and help the BOY up. She brushes him off and they talk a bit. Then the BOY walks away in the direction he came from. The CAMERA finally moves in close enough for us to identify DOREEN PIGGOT as the driver. She gets in her car and drives off.

27 - INT - COURT HOUSE - DAY
JUDGE BREWSTER is walking to his office. He says "Hello" to a lot of people. He seems well liked. He enters his outer-office, nods to a secretary, CLAIRE KANE and goes into his chambers saying:

JUDGE BREWSTER
Morning, Claire.

CLAIR
Good morning, Judge. KTLO mentioned you again in an editorial last night. Larry Newman wants me to call him the moment you come in. Shall I?

JUDGE BREWSTER
Not yet. Come in, I want to talk to you.

CLAIRE follows him into his chambers. He sits at his desk and takes some things out of his briefcase. They are the clippings of three whiskey ads he has torn out of magazines.

CLAIRE
Bud? Are you going to the Supreme Court?

JUDGE BREWSTER
No. Look at these.

CLAIRE looks at them. She points out a Jack Daniels ad and says:

CLAIRE
Stuart drinks this.

JUDGE BREWSTER
It looks good. He must like it, huh?

CLAIRE
He took two bottles with him on his fishing trip. I know that much.

JUDGE BREWSTER
He must like it then. Put these in the safe, please.

She goes and opens a safe.

JUDGE BREWSTER
Where'd he go?

CLAIRE
Some river near Bishop. It's some place his friend Gordon knew about. They have to get there and then carry their stuff in by foot.

She has opened the safe. Inside there are several bottles of exotic liqueurs and other clippings of whiskey ads.

JUDGE BREWSTER
I'll be staying at home for the next few days. I'll be writing briefs I don't want to be disturbed.

CLAIRE
Bud. . .

JUDGE BREWSTER
I don't want anybody calling me but you. You understand?

CLAIRE
Yes sir.

She closes the safe.

28 - EXT - FISHING TRIP/ROADSIDE - DAY
A car carrying the three FISHERMEN pulls off the road into a secluded spot in the woods. STUART KANE, GORDON JOHNSON and VERN MILLER get out of the car and begin to unpack, preparing to hike in. GORDON takes a back-pack out of the back and tosses it to STUART who isn't looking and it hits a rock with the sound of a bottle breaking. They all stop, knowing what has happened. A dark stain begins to crawl across the canvas back-pack. Something has been broken. STUART opens the bag and digs inside. He pulls out the remains of a Jack Daniels whiskey bottle.

STUART
Jesus, Gordon! That's half my supply.

29 - INT BUSH/STONE APT. - DAY
BILL BUSH is dressed for the day. He doesn't find HEATHER in their apartment so he leaves, stopping at the STONE apartment down the hall. The door is ajar. He looks in and finds HEATHER who is looking at the STONE'S tropical fish. When BILL speaks HEATHER jumps.

BILL
What'ya doing?

HEATHER
Oh, my god, you scared me.

BILL
Wanna make up?

He holds up a packet of makeup brushes he carries in his hand making a gesture to reinforce his pun.

HEATHER
Bill! What time're your classes. Why did you sneak up on me like that?

BILL
I'm off. Don't get nosey now. All you're supposed to do is feed the fish.

HEATHER
Look at *this* weird one.

But he is gone. She turns back to the fish and watches it.

30 - INT - BAKERY - DAY
STORMY WEATHERS is looking at the cakes in the display window. The baker, ANDY BITKOWER is waiting. ANN FINNIGAN looks into the shop and enters.

STORMY
Got any with a space motif or airplanes?

ANDY
Just what you see there. I can make something special, but not for today.

STORMY
Yeah. Well, maybe I'll just take that one.

As he points it out, the bell rings and ANN FINNIGAN enters the store and waits her turn.

ANDY
That's white cake.

STORMY
Can you put his name on it?

ANDY
Not for today. (TO ANN) I'll be right with you, ma'am.

He takes the cake out of the display case and boxes it. STORMY'S eyes catch ANN'S.

STORMY
Birthdays. They keep adding up, huh?

ANN nods but doesn't enter into a conversation. ANDY hands STORMY the cake box.

ANDY
That's $14.79 with tax.

STORMY pays, gets his change and leaves. ANN speaks to ANDY.

ANN
I want to order a birthday cake for Saturday. I have an idea for it here.

She reaches into her purse and takes out a piece of paper and shows it to him.

ANN
See. I don't draw very well, but I'd like something like that.

ANDY
Happy Birthday, Casey. Is that a baseball bat?

ANN
Yes. He's going to be in Little League.

31 - INT - LEONARD HOUSE/LIVINGROOM - MORNING
JILL LEONARD is sitting at her dining room table with two women. They are SHEILA BAKER and DONNA MONROVIA. JILL is explaining the HERBALIFE system. SHEILA has worked for JILL for some time now. DONNA is new.

JILL
It's up to you how much time you put in, but just remember the more you work, the more you make.

DONNA
So L.A. isn't any different from San Diego, huh?

SHEILA
You got it. And Jill works harder than anybody. She's a workaholic, aren't you, Jill?

JILL
All the hard work and all the hours are wasted if you don't believe what you're saying. If you believe in these products, then selling is effortless. You can't fake enthusiasm. You can fake it in bed, but you can't fake it in sales.

SHEILA and DONNA smile knowingly.

JILL
One good thing is to find something in your personal life that applies to health. I mean, my husband is a doctor and I hear stories from him about people who are sick or dying and I use those stories as if they're members of my own family to illustrate how careful you have to be. (Cont.)

JILL (CONT.)
Vitamins are the first preventative for everything. People listen when you hit close to home. Now my mother actually has cancer and I use that. I tell people about my mother and they see the real anguish I'm going through. I'm not prescribing. I'm stating facts. I believe it, and people believe me as a result. We're selling life. That's really what it all comes down to. Life.

JEFF LEONARD comes in. He still wears his hospital clothes.

SHEILA
Hi, Jeff.

JEFF is interested in DONNA.

JEFF
Who's this?

SHEILA
This is Donna. She's going to work with us.

JILL
This is Jeff, my husband. (TO JEFF) Home for lunch?

JEFF
Not that long.

DONNA
Hi.

JEFF
There any beer?

JILL
You know where it is.

DONNA
Can I have a beer? I'm dying of thirst.

JILL
Sure, honey. Jeff?

JEFF
Follow me.

They go into the kitchen together. JILL continues talking to SHEILA. In the kitchen, JEFF gets a couple of beers out of the frig and opens them.

JEFF
Donna what?

DONNA
Monrovia. Donna Monrovia.

JEFF
I thought that was a city.

DONNA moves close to him to get her beer and then stays very close to him. She takes a sip and then looks into his face.

DONNA
Is it weird being a doctor?

JEFF
Weird?

He laughs, a little bit uncomfortable with her closeness.

JEFF
How do you mean?

DONNA
You know, messing around with people's insides and stuff. I can't even imagine what's in there.

JEFF
In where?

DONNA
Inside of us. Where all that pink stuff is. Look, I've got these little goose bumps all over me. What makes that happen?

She shows him her arm, like it's been hurt. JEFF puts her arm down with his hand and turns away from her.

JEFF
This is not the time or place for this.

DONNA
Oh yeah? When is?

JEFF fields the pass, smiles and walks out of the room.

32 - EXT - FINNIGAN NEIGHBORHOOD - DAY
GENE SHEPARD drives by in his patrol car. SUZY is barking in the back seat which is separated from the front by a wire barrier. GENE picks up the two-way.

GENE
Unit 6-L-30 is gonna be code 7 at Larchmount and 3rd. 10-4?

We hear a DISPATCHER respond "10-4" as GENE drives through a residential area far from Third and Normandy. The squad car passes the FINNIGAN house. CAMERA PANS off to see ANN FINNIGAN'S car in the driveway and ANN just walking into the house. Next door in the driveway ZOE ELLINGTON, the cellist, is playing basketball with TWO BOYS, 15 or 16 years old. She wears cut off jeans and a tank top. She doesn't seem to be aware of her sexuality.

33 - INT - FINNIGAN HOUSE/LIVINGROOM - DAY

ANN comes in. She has packages from shopping. She puts them down, lights a cigarette and moves around a bit, going from place to place, doing this and that. At some point we see CASEY sitting on the couch in the living room. His clothes are dirty and he has smudges of dirt and some scrapes on his legs and arms and one mark on his forehead. He seems to be watching the TV but it isn't on. He seems in a sort of a trance. At one point ANN sees him too and jumps with fright.

ANN
Casey? What are you doing home, honey? Why aren't you in school?

Then she notices that his pants and shirt are dirty.

ANN
Casey, what happened? Why are your clothes all dirty?

CASEY
A car hit me.

ANN
What?! What do you mean a car hit you?! Where?! How?!

ANN crushes out her cigarette then kneels down and puts her arms around CASEY. She is very upset seeing scrapes and scratches but tries not to alarm him.

ANN
Casey, tell Mommy just what happened.

CASEY
I don't know. It hit me in in the back and knocked me down hard.

ANN
Honey, how did you get home?

CASEY
I walked.

ANN
Sit down over here. Let Mommy have a look. What about the car. Was it going fast? Who hit you?

CASEY
A lady. She was nice.

ANN
What was the lady's name? What did she say? Did she bring you home?

CASEY
I walked. I'm O.K.

She works very hard to keep herself under control. She is helped somewhat by the fact that CASEY does not appear to be seriously injured. She looks for signs of injury. There seem to be none aside from minor cuts and scrapes.

ANN
Does anything hurt? How do you feel, darling?

CASEY
Can I have a Coke?

ANN
A coke? Do you feel like a Coke?

CASEY
Uh-huh.

ANN
Yes, in just a minute, darling. Let's get you cleaned up first. Just to be safe. You have some cuts. We don't want them to get infected. Then you have to rest. You want to be rested for your birthday. How do you feel now, honey? Are you sure you feel all right?

CASEY
Yeah.

ANN
Honey? Did the lady give you a card or anything? She did stop, didn't she?

CASEY
She was nice. Can I have my Coke?

Out of the window we see JERRY KAISER walking up the driveway next door while ZOE plays basketball with the boys. He pauses to watch them.

34 - EXT - ELLINGTON HOUSE/POOL - DAY
TESS TRAINER comes out of the house and sees him. She is in a skimpy bikini and a big straw hat. ZOE makes a great jump shot and JERRY reacts.

JERRY
Magic!

ZOE turns and looks at him, but doesn't smile. She goes back to her game.

TESS
You're here?

JERRY
I'm here.

TESS
I hope you don't have to put too much chlorine in. It's not good for my voice. The pool's through here.

JERRY
O.K.

He follows her to the pool area. A BUZZER SOUNDS. It is a portable phone in a case that JERRY carries with him. He puts the case down opens it and answers the phone.

TESS
What's that?

JERRY
It's my phone.

TESS
What won't they think of next.

He answers the phone, she struggles to open a pool lounging chair. Finally she calls to ZOE.

TESS
Zoe help your mother a minute, will you?

ZOE comes and helps her arrange her place by the pool. TESS uses her daughter like a servant, the way many parents do. JERRY is obviously attracted by ZOE.

35 - INT - MAKEUP SCHOOL - DAY
BILL BUSH is on the telephone. There are make-up classes going on. BILL is on a break. What he describes is not actually taking place. (INTERCUT WITH SCENE 34.)

BILL
Hey, it's me. How's this sound? Eighteen, beautiful, a body you'd kill for, and I gotta get her ready for an ad. Full body makeup for photographs. That takes an hour. I put on some base, smooth that up and down her legs, between her legs, under the elastic of her bathing suit.

JERRY
Yeah. Well, you ought to see what I'm looking at. 'Debbie does the Lakers"

BILL
Wait a minute. Let me finish. I'm working on the backs of her thighs, under the elastic up over her round ass. I put it on her stomach, under her suit. I'm rubbing it on her shoulders, down her sides, around her arms, all around her tits. I see the nipples stand up. What do you think?

JERRY
I don't know. They give you a good grade?

BILL
Yeah, they gave me an A plus.

JERRY
Sounds good. Sounds like you musta had to work real hard.

BILL
You got that right. What are you doing?

JERRY
Working. Watching this sexy basketball player. What do you think?

BILL
I think you're waitin' for some rich dame to invite you in for a dip.

JERRY
How'd you guess?

BILL
'Cause I know what a dickhead you are. You want to have a beer?

JERRY
If you bring your friend along. I'd like to see a sample of your work.

36 - INT - LOCAL TV STATION - DAY
HOWARD FINNIGAN can be seen on the television monitors. He is the General Manager of this small station and is concluding taping another editorial about the difficulty of living in the the LA area. Waiting to be taped next is RALPH WYMAN and his painting instructions. (He is one of those guys who teach oil painting on TV. We've seen his photo in MARIAN'S art studio.) During this the CAMERA moves about so we understand all this. As HOWARD finishes someone tells him:

SOMEONE
Your wife is on the phone, Mister Finnigan.

HOWARD
Tell her I'll call her back in a few minutes.

SOMEONE
She's holding. She said it was some emergency.

HOWARD
Okay. Where can I take it?

SOMEONE
In the booth.

HOWARD goes into the booth and picks up a phone.

HOWARD
Ann?

37 - INT - FINNIGAN HOUSE/LIVINGROOM - DAY
ANN is on the phone. (INTERCUT WITH SCENE 36.)

ANN
Howard? Casey got hit by a car. He's alright, though.

HOWARD
Hit by a car. What'd you mean? Where? When? I mean where is he now?

ANN
He's here. Home. With me. He's alright. He's not hurt.

HOWARD
Ann. Listen to me. Calm down and start from the beginning. Tell me exactly what happened.

ANN
He's asleep now. I put him to bed and he fell right to sleep but he's alright, I'm sure.

HOWARD
How was he hit? I mean, was he unconscious? Did he hit his head? Why did you let him go to sleep? You shouldn't have done that. Did you call the doctor? You must have him checked. Christ, who hit him? How'd it happen?

ANN
I don't know. I just came home and he was here. Now he's asleep. I should let him sleep shouldn't I?

HOWARD
No! Wake him up and take him to the emergency hospital. Wait. Call Doctor Winslow. I'll call him. You get Casey ready. I want him looked at right away. Do you understand? Now hang up and stay off the phone. I'll call you right back. Do you understand?

ANN
Yes. I understand.

HOWARD
And don't worry. He'll be all right.

ANN hangs up. She goes to CASEY'S room and enters. She sits on the side of the bed. He is sound asleep. She jostles him gently but he goesn't wake up. She calls him: "Casey." She becomes more worried as she tries to wake him and cannot.

38 - **EXT/INT - PIGGOT TRAILER - DAY**
The White Limosine is parked in the trailer court near EARL'S trailer home. CAMERA MOVES IN, and through the window we see, EARL in the living room. The TV is on. He is nipping from a little bottle of gin. DOREEN drives up in her car and parks. EARL hears this and hides the bottle. DOREEN comes in. She is very upset.

DOREEN
Were you talking to somebody?

EARL
I was talking to the office.

DOREEN
You're not losing your job, are you? Shouldn't you be working?

EARL
Shouldn't you?

She gives up on this. Suddenly she turns to him and says:

DOR
A terrible thi
a kid. With the car.

This gets Earl's attention. He looks at her.

DOREEN
I didn't hurt him. He's alr
boy, it sure scared me.

EARL
Were the police there?

DOREEN
No. I told you, he wasn't hu

EARL
I don't want to get sued. Did
your name?

DOREEN
No. I told you. Nobody was t
alright. I tell you, Earl, i
a stroke of luck that I didn'
him.

EARL
Well, I'd glad *your* luck is hc

DOREEN
He's seven years old. I asked
said tomorrow was his birthday
what a close call. I could ha
him. It could have changed ou

EARL
I hope something does.

DOREEN
What's that mean?

EARL
It means I'm tired of watching
off your ass.

DOREEN
What did you say?

EARL
Is this supposed to make a diff
in your tips? Showing off your

DOREEN
You've been drinking again, hav
you? Don't lie to me.

EARL
Let's talk about you for a change. Ever think about going on a diet? Not everybody likes big, bare asses when they're trying to eat.

DOREEN
Get out, Earl!

EARL
Get out? Gladly.

DOREEN
I want you out of here tonight. You've done this to me for the last time. I have a day like I've had and you do this to me?

EARL
So what? I hate your fat, blue-veined, white-assed legs. Who'd want to live with you? Nobody. That's who.

Earl is on his feet. The gin bottle falls to the floor. He picks it up, opens it, takes a drink and then pours the rest of the bottle on the chair.

EARL
Why don't you go on a diet.

He's out the door.

39 - INT - BETTY'S HOUSE/LIVING ROOM - DAY
STORMY comes out of the kitchen with the birthday cake. It has three lit candles on it. BETTY stands beside CHAD who has been seated uncomfortably in a large chair. STORMY holds the cake in front of CHAD'S face.

STORMY
Make a wish and blow.

He glances up at BETTY, and says to her, lasciviously:

STORMY
You're probably blown out, huh?

CHAD
I'm nine, Dad.

STORMY
Those are three year candles. Special.

CHAD blow the candles out. BETTY is exasperated by STORMY'S innuendo.

BETTY
What's that supposed to mean?

STORMY
Your bed doesn't look like you slept alone in it.(TO CHAD) Hey. What'd you wish?

CHAD
A Kid Icarus Nintendo Game.

BETTY
He's not supposed to tell. Goddamn you Stormy.

BETTY watches a police car go by the house and slow down. She sees that it is GENE. STORMY sees her looking and glances briefly at the police car.

BETTY
You stay out of my bedroom.

STORMY
Well that's what you're going to get. Just as soon as I can get to the store. Daddy's been flying nights these days. Bombing the dirty med-flies. Go cut us a piece of that cake.

40 - INT - GENE'S SQUAD CAR - DAY
SUZY is in the back seat behind the screen. She is barking. GENE slowly cruises past BETTY'S house. He notices STORMY'S car parked in the driveway.

GENE
How about Long Beach? Think that's far enough away so I don't hear your yapping?

He speeds away and heads for a freeway.

41 - INT - HOSPITAL/CASEYS ROOM - DAY
ANN and HOWARD FINNIGAN are standing in the hallway talking to Doctor JEFF LEONARD. CASEY is being placed onto a hospital bed in a room with another patient. It is the young black man that was brought in in SCENE 9. His parents, an older black couple, KNUTE and GLENDORA WILLIS are sitting in the room watching their son. (THEY WILL BE IN EVIDENCE IN ALL THE SCENES AT THE HOSPITAL.)

JEFF
He's resting comfortably right now. That's good. We'll let him sleep. That's the best thing for him right now. He's got a mild concussion and he's suffering from shock. As I say, nothing out of the ordinary. His lungs have taken some fluid--nothing we're too concerned about. We'll watch him closely until he comes around.

JEFF seems as edgy as the parents are.

JEFF
His signs are good. We're just going to have to wait until he wakes up. He's got a built-in alarm clock.

ANN prepares to smoke a cigarette but doesn't light it.

ANN
What should we do? What can we do?

JEFF
Well, you can wait. Here, if you want. Or outside if you want to smoke. In the waiting room. He'll wake up pretty soon and you'll want to be here.

ANN looks at HOWARD.

JEFF
You do whatever feels most comfortable to you while he's sleeping.

42 - INT - BETTY'S HOUSE - DAY
CHAD carries the cake into the kitchen. STORMY goes over to a delicate looking antique grandfather clock, opens it and takes out a key and begins to wind it.

STORMY
You've got to keep this wound, you know.

BETTY
Is this your idea of *early*? I told you we have other plans. I want you out of here by six.

STORMY
Yeah? Who's coming over?

BETTY
I'm serious. I don't want another scene. I want that understood. Six o'clock!

STORMY
Friends of Chad's?

BETTY
Don't ask.

She goes into the kitchen and finishes cutting a piece of cake, and brings it back to STORMY.

BETTY
Here.

STORMY
What about you. Is this a birthday or not.

BETTY
We're eating early tonight. Come on, I've got to get cleaned up. You know the rules. I want you gone by the time I get out of the shower.

She leaves them. STORMY sits down and eats his cake. CHAD stands by.

STORMY
So, Ace, what's up for tonight?

CHAD
People are coming over.

STORMY
Like for a birthday party?

CHAD
Sort of.

STORMY
So who's coming? Your friends or Mom's friends?

CHAD
I think Gene.

STORMY
Jean, huh? Who's she?

CHAD
A friend of mom's.

STORMY
Hey, this cake's good. Go on get yourself a piece.

CHAD
I better wait.

STORMY
Next time I come I'll have that Intento game for you. That's a promise.

CHAD
It's Nintendo. That's great.

STORMY
You go on to your room. I got to be going. I've been on a rough schedule. Give me a kiss.

CHAD kisses him and runs off to his room.

CHAD
Thanks for the cake, dad.

STORMY gets up and walks around. He is looking in ash trays, and the like. He goes into the kitchen. There are pots on every burner. BETTY is cooking a big dinner. He pours the ingedients from one pan into the other. He generally mixes them up. He sees three layers and a bowl of icing for a birthday cake. He turns all the burners up high. He puts the bowl of icing under the faucet and turns the water on. He takes two of the cake layers and breaks them up and drops them in the pans on top the stove Then he leaves.

43 - EXT - FISHING TRIP/RIVER EDGE - DAY
The three FISHERMEN have selected their camp spot and have dropped their things. STUART already has his fly rod set up and is about to try a cast or two. GORDON is the homemaker and is clearing and area for their camp. VERN is unpacking his stuff, he finds a half pint of brandy and takes a swig, then yells to STUART:

VERN
Nothing counts against first, most or biggest unless we're all fishing.

STUART
I'm just setting up this new line.

GORDON
How about getting this camp set up first, huh? Somebody's got to dig the hole.

STUART
I'll do that. Give me a couple of minutes here.

VERN puts his bottle away and walks upstream into the brush.

GORDON
Don't piss on any fire wood.

STUART
And don't piss in the stream.

STUART makes his first cast. It's not so good.

STUART
Shit.

He hears the sound of pissing into the stream.

STUART
God damn you, Vern. What're you pissing in the water for?

VERN calls back.

VERN
Because I like the way it sounds, you guys.

As he stops urinating and the water clears a little we see something odd tangled up in the brush at the edge of the water. VERN steps closer to look. He can't quite make it out. He squats down and looks closer.

VERN
Hey. What's this?

He looks harder.

VERN
Gordon! Stuart! Come here! There's something here.

They don't respond. VERN can now make out the body of a naked woman in the water.

VERN
Guys! God damn it, come here quick. Now, God damn it.

They both hear the urgency in his voice and start toward him.

VERN
It's a body. It's a God damned dead body. Jesus Christ. Holy Mother of God. There's a person's dead body here. **COME HERE!**

They have arrived and they all three look at it.

GORDON
What do you think it is?

VERN
It's a God damned dead body, that's what it is.

STUART
It's a woman, huh?

GORDON
Looks like. She's dead isn't she?

VERN
Dead? I'll say she's dead.

STUART
I wonder how?

GORDON
I guess we got to pull her out.

VERN
Pull her out? I ain't touching her. I don't think we should. Should we?

STUART
We should call somebody. The police or something. I don't think we should do anything until we call somebody.

VERN
Yeah. How you going to do that? You got an Orviz telephone in your pack?

GORDON
We can't just leave her can we?

VERN walks back toward the camp.

VERN
I'm going to get me a drink. That's what I'm going to do.

GORDON and STUART look at each other.

STUART
What do you think? It'll take us a week to get her back to the car. How long did it take us to walk in here. Four hours?

GORDON
We don't have to take *it*. We just have to notify someone.

STUART
It'll be dark in a couple of hours. Then what do we do?

GORDON
I don't know.

STUART
I think Vern's got the right idea.

He starts back to the camp site. GORDON takes another look then quickly follows.

GORDON
Hey! Wait a minute.

44 - EXT - LIQUOR STORE/PARKING LOT - DAY
The WHITE LIMO is parked in the liquor store lot. EARL waits. CLAIRE KANE is coming out with a couple of bottles in a paper sack. She goes to the LIMO and puts the new bottles in with the ones from the JUDGE'S office. JUDGE BREWSTER is in the back seat. He has on his half glasses and is studying legal papers. He never looks up or acknowledges them in any way. As EARL drives her off we see GENE'S squad car, with the dog in the back, going by.

45 - EXT - EL MONTE STREET - DAY
GENE is stopped in an area where there are few houses and lots of wide open spaces. An L.A. COUNTY SHERIFF's patrol car pulls up next to him. The deputy rolls down his window.

DEPUTY
What are you doing out here, sergeant? Poaching?

GENE
Keeping your streets safe.

DEPUTY
Oh, yeah? Who's that you got back there, the Hillside Strangler?

GENE
That's right.

DEPUTY
Where you headed?

GENE
Death row.

The DEPUTY laughs and starts to cruise past GENE. He gets a closer look at SUZY.

DEPUTY
Looks like the Canine Corps' puttin' all their money in the bank.

GENE
Yeah, I been thinkin' maybe I might transfer.

The DEPUTY smiles and waves as he drives on. GENE waits a moment, then gets out and lets SUZY out of the car. She doesn't want to leave. She sniffs around at his feet, then pisses on him. He kicks at her. Then he lets her smell some bait. Once he has her attention he throws the bait as far as he can. SUZY runs after it. GENE gets into the car and speeds off as quickly as he can. SUZY comes barking back. She stops and looks around. She has been abandoned.

46 - INT - HOSPITAL/WAITING ROOM - DAY
ANN sits smoking. HOWARD is on the pay phone, just hanging up. He goes and sits next to ANN. He looks for a cigarette, can't find one and she hands him hers.

ANN
Here, take this one.

HOWARD
Thanks. (HE TAKES IT.) There's no police report on it. I guess we have to report a hit and run. But I want to talk to Casey first.

ANN
He'll wake up soon.

They share the cigarette for a while.

HOWARD
Why don't you go home and rest for a while. I'll call you when there's a change.

ANN
No, you go. I'll stay here. You go. You rest up. Don't you have things at the station? I'm all right.

HOWARD
I have some calls. Maybe this is a good time. Maybe I'll take the number of that pay phone.

ANN
That's a good idea.

HOWARD
Sometime it takes forever to get hold of anybody in these places.

He stands, preparing to leave.

ANN
Bring some cigarettes, will you?

HOWARD
Sure. And don't worry. He's going to be alright.

47 - INT - WYMAN HOUSE/STUDIO - DAY
MARIAN is painting a section of o an artwork on an 18-inch panel. Other pieces of the composition have been completed. We can see that when all the panels are put together they will make one complete painting.

As MARIAN paints, the CAMERA PANS across the room to the television which shows RALPH WYMAN giving a demonstration of how to paint summer and winter scenes.The phone rings. MARIAN puts down her brush and goes to answer. It is her sister SHERRI.

SHERRI
The most awful thing happened. Suzy ran away.

MARIAN
My God, Sherri, I thought you were going to say something happened to one of the kids or Gene.

48 - INT - SHEPARD HOUSE - DAY
SHERRI is on the phone. (INTERCUT WITH SCENE 47.)

SHERRI
It's Gene's fault. He's the one who let her out.

MARIAN
She's probably just out running around somewhere.

SHERRI
I've been driving up and down streets trying to find her. The kids are going nuts.

MARIAN
Did you call the pound?

SHERRI
I did all that. I called every one I could think of.

MARIAN
I wouldn't worry. Suzy'll be back. She wouldn't fit in anyone else's family but yours.

SHERRI
I just hope to hell she didn't get hit by a car. Jesus, that's all I'd need right now.

Through the window we see GENE SHEPARD get out of his car, still in uniform, SANDY flies out of the house. She is crying and upset.

SANDY
Daddy! We can't find Suzy. She's gone.

GENE
She's out running around somewhere, honey. She'll be back.

SANDY
No, Daddy, she's really gone.

GENE
She'll come home when she's ready. Don't worry, honey.

SANDY
Daddy, we looked and looked.

GENE
Sweetheart, it'll be all right. Just relax. She'll come home when she gets hungry.

As GENE walks towards the house, WILL comes running out with JADE in tow.

WILL
We can't find Suzy!

GENE
Listen to me all of you. Suzy'll be back. Sometime. Okay?

SANDY
What if she doesn't, Daddy?

GENE
Well, then we'll get another dog, a puppy this time. How about that?

SANDY
I don't want a puppy. I want Suzy.

GENE
Honey, she hasn't been gone that long. Let's not get all worked up about this, all right? Daddy's got to go change his clothes.

GENE enters the house and goes to the bedroom and starts taking off his uniform. The kids follow him. SHERRI comes in.

SHERRI
Jesus, am I glad to see you. The dog's gone, and the kids are going crazy.

GENE is in a hurry to get undressed. From the other room we can hear the children screaming at each other and crying.

GENE
I already know about it. Hey, knock it off out there.

SHERRI
I told you not to let her outside.

GENE
Oh, Jesus, do I have to hear this?

SHERRI
I called the pound. She's not there. I just hope she didn't get run over.

GENE
Well, maybe we should just tell them we'll take them to Disneyland. You know?

SHERRI
All they can think about is Suzy.

GENE puts on a clean shirt and starts buttoning it.

GENE
What I'm saying is maybe we should prepare them for the worst because it may come to that.

SHERRI
They don't want another dog.

GENE
And neither do I.

GENE picks out some slacks and steps into them. JADE is still wailing.

GENE
What do they know about anything? A week from now they won't even remember Suzy.

The sound of the kids screaming at each other makes them stop and listen.

SHERRI
After dinner let's take all of them and drive around some of the other streets. See if anybody's seen her.

GENE
I'm not gonna be here. I have to go back out for awhile.

SHERRI
Oh, Gene, come on!

He tucks in his shirt then gets some socks out of his drawer.

GENE
I got work, all right?

SHERRI
More *undercover* work, I'll bet.

GENE ignors her sarcasm as he sits on the edge of the bed with his back to her, pulling his socks on.

GENE
Maybe you can take them. Put some signs up or something.

SHERRI watches GENE finish getting dressed without saying anything.

49 - INT - BUSH/STONE APT. BLDG. - DAY
BILL walks down the hall to his apartment building. He pauses at the STONE'S door. He listens. He takes out a key and enters. INSIDE he looks around. He begins looking through the STONE'S things. He goes into the bedroom. He sits on the bed and opens the drawer of a bedside table. He rummages around. He finds some condoms and a vibrator. He then finds two joints, rolled. He lights one and lays back on the bed and smokes it. He opens up one of the condomns and rolls it out. He stretches it across his fingers.

50 - EXT - FISHING TRIP/CAMPSITE - NIGHT
A fire is going. The three fishermen sit around it. They have eaten and are drinking whiskey.

GORDON
Nothing's going to happen to it that we can help. Suppose we never came up here. When would the body have been found. Maybe never.

VERN
She must have been murdered. I mean she's naked and everything.

GORDON
Well we're not going to do anything about it tonight. That's for sure.

STUART
Suppose it floats away.

VERN
Yeah. Then it's out of our hands. Let's just kick it loose and forget about it. Let somebody else find it.

STUART
We ought to tie it up so it won't float away. Then we can deal with it in the morning. What's the heaviest test line you got?

GORDON
I think I got some 40 pound test.

VERN
40 pound? What're you planning on catching?

GORDON
Halibut. We could double it up.

STUART
Well, let's do it.

They all get up and get flashlights and line, etc.

51 - INT - KAISER HOUSE - NIGHT
JERRY comes home. The two kids are eating dinner in front of the TV. They are very messy. LOIS is on the telephone at the kitchen table. She is on the business end of a sex-call operation. The dialogue is rather shocking to hear in this setting. JERRY moves around the kitchen, getting a beer, noshing, and occasionally interrupting LOIS. (His attitude tells us that this a regular thing with LOIS. She's picking up extra money.)

JERRY
Jesus! How long you been on that call?

LOIS
Shhhh.

She continues. Then finally hangs up.

LOIS
Okay. I'm off the board. The phone's free.

JERRY
I thought you were going to take up some kinda vitamin selling?

LOIS
I can't make *this* kind of money. I wish I could.

JERRY
So do I.

LOIS
What'd you say?

JERRY
Nothing. I didn't say nothing.

52 - INT - FINNIGAN HOUSE - NIGHT

HOWARD is stretched out in the bathtub. He hears the phone ring and gets out to answer it. HOWARD, wrapped in a towel, rushes through the house to get to a phone.

HOWARD
Hello!

VOICE
Mrs. Finnigan, please.

HOWARD
She's not here. Who is this?

VOICE
This is Mr.Bitkower. She ordered a...

HOWARD
She's not here. She'll call you next week.

He hangs up abruptly and heads back to the bathroom. Just as he has one foot in the tub, the phone rings again. He goes back to it.

HOWARD
Hello?

VOICE
I don't appreciate being hung up on like that.

HOWARD
Who is this?

VOICE
Your wife placed an order here. May I please speak to her?

HOWARD
No, you may not. Whatever it is, cancel it, and stop calling. We have a problem here and I don't want the line tied up with stupid calls.

He hangs up.

HOWARD
Some people.

He takes two steps and the phone rings again. HOWARD pauses. Then he cautiously picks it up.

HOWARD
Yes?

VOICE
Mister Finnigan. If you don't . . .

HOWARD
Fuck off. Asshole.

He hangs up. Goes back to the bathroom. The phone starts again. HOWARD ignores it. He slips back into the bath and the phone rings.

53 - INT - WYMAN HOUSE/STUDIO - NIGHT
MARIAN is on the phone. RALPH comes in and listens to her conversation.

MARIAN
I describe them as being minimal, conceptual landscapes, and with a spiritual element to them. Transcendent I guess might be a better way of putting it. In other words, beyond natural color . . .

MARIAN listens to the voice on the other end.

MARIAN
Luminous light, yes. Well, thank you so much. Bye bye.

MARIAN puts down the phone and gives RALPH a big smile.

RALPH
Who in the hell was that?

MARIAN
That was David at the Angle Gallery.

RALPH
The Angle Gallery, huh?

MARIAN
I'm hoping to get a show there.

RALPH
Shades of Mitchell Anderson.

MARIAN
What does Mitchell Anderson have to do with this?

RALPH
It's the sort of thing he would blather on about for hours on end.

MARIAN
What on earth are you talking about?

RALPH
Is this David going to be another Mitchel Anderson in our life?

MARIAN
Oh, God, Ralph, you're not going to bring this up again are you? That was two years ago.

RALPH
Just to set the record straight, Marian, there is no such thing as beyond natural color. Okay?

54 - EXT - BETTY'S HOUSE - NIGHT
GENE arrives at the house. CHAD lets him in. GENE gives CHAD a small square package. CHAD doesn't look overjoyed.

GENE
Happy birthday, Chad.

CHAD
Thank you.

From the kitchen we hear the clatter of pots and pans.

GENE
Your mom in the kitchen?

CHAD
Uh-huh.

GENE heads towards the kitchen. CHAD goes the other direction. BETTY is running pans under water.

GENE
Hi, babe.

BETTY looks up but continues working.

BETTY
Look at this mess. Can you believe it? I've ruined Chad's birthday dinner!

GENE
How'd you do that?

BETTY
I just made a mistake. The dinner's ruined. I don't know what to do.

GENE
To hell with it, we'll go out for dinner. Just leave everything. Let's just go, honey. To hell with all this. We'll worry about it later.

55 - EXT - FISHING TRIP/RIVER BANK - NIGHT

STUART, GORDON and VERN are at the place where the BODY is. They all have flashlights and the fire from the camp can be seen a way off in the background. One of them is trying to bring the BODY closer to shore with a fly rod. STUART is half in the water and finally manages to get hold of one of the BODY'S hands.

VERN
Boy, if you'd of told me I'd be messing around with a dead body up here I'd of said you were full of shit. You got her?

STUART
Give me the line. We'll just tie her by her wrist.

GORDON helps him with the line.

VERN
What's she feel like?

STUART ties the line on her wrist and GORDON secures it to a tree.

VERN
Can you see her tits? How's she built?

They ignore him.

VERN
I know a couple of guys back in LA that would be balling her by now.

GORDON
Will you shut up!

VERN
I'm kidding. It's a joke. All right? I'm trying to lighten it up.

They get the BODY tied. STUART gets out of the water and they all play their lights on her. It is a eerie scene.

GORDON
I never thought I'd ever see anything like this.

STUART
Me either.

56 - INT - JUDGE'S HOUSE - NIGHT

JUDGE BREWSTER is in his living room, putting some classical music on the stereo. He is drinking a martini. CLAIRE KANE comes out of the kitchen and with a couple of bottles of whiskey.

CLAIRE
Do you want these out here?

JUDGE BREWSTER
Ah. Yes. Just put them on the bar. Sure you don't want a martini?

CLAIRE
No thanks.

JUDGE BREWSTER
Listen to this.

They listen to the music for a moment.

JUDGE BREWSTER
Sit down. You can stay a while can't you? Stuart's away isn't he?

CLAIRE
Yes. He's fishing. But I have to go, Bud.

JUDGE BREWSTER moves very close to her and puts his drink near her lips. He is almost intimate with her.

JUDGE BREWSTER
Just a sip? It's good.

EARL enters from the kitchen and stands there, waiting. CLAIRE moves away from the Judge.

CLAIRE
I have to go. Ready Earl?

EARL
Yes, ma'am.

JUDGE BREWSTER
You can take Missus Kane home now, Earl.

EARL
Will that be it, Judge?

JUDGE BREWSTER
I think so. But you'd better check back.

The Judge raises his glass in a *toast* to CLAIRE.

57 - INT - 24 HOUR CAFE - NIGHT
BETTY, CHAD, and GENE are eating. DOREEN is waiting on a very fat man (400 lbs). AUBREY BELL, a man in his forties, who always leaves his hat on, is eating at the counter.

BETTY
How's your shrimp, honey?

CHAD
Fine.

BETTY
This was sure nice of Gene, wasn't it?

CHAD
Uh-huh. Mom, can I go to the bathroom?

BETTY
Sure, honey.

CHAD leaves the table. DOREEN leaves the FAT MAN'S table and goes to AUBREY BELL at the counter.

AUBREY
Excuse me, Ma'am. But, how much do you think that man over there weighs?

DOREEN
Oh, a lot. He comes in every week or so and really fills up. But that's another story. Can I get you anything else?

AUBREY
How's that chocolate crumble cake?

DOREEN
Looks good but I haven't tasted it. I'm on a diet.

AUBREY looks over at the FAT MAN. That takes the CAMERA to GENE and BETTY.

GENE
Betty?

BETTY
What, honey?

GENE
Today I took the first step in breaking up my family.

BETTY
Oh, honey, you did?

GENE
I had to. I don't think about anything but you. Not work. Not anything. Just you. I'm starting to get serious.

GENE reaches across the table for her hands.

BETTY
I want to be with you, too, honey.

GENE
What about tonight?

BETTY
Maybe after Chad's asleep you can come back.

GENE
Christ. It's not easy for me, these hours. What about tomorrow night. Can't we just go to a motel?

BETTY
Oh, honey, I'm not going to be here this weekend.

GENE
What?

BETTY
I'm going to Lake Tahoe to see my sister.

GENE
Tahoe? When did that get decided?

BETTY
I don't know. Last week.

GENE
You never mentioned it before. I thought you sister lived in Michigan.

BETTY
Phyllis does. This is Bunny. Bunny lives in Tahoe.

GENE
Bunny? I never heard you mention her.

BETTY
Sure I have. She's my half sister. You're always with your family on weekends. I didn't know you'd be able to get out.

DOREEN pours coffee for AUBREY.

DOREEN
I've seen you in here before, didn't I?

AUBREY
Could of been.

GENE is sullen, almost pouting.

GENE
Maybe I'll drive up to Tahoe.

BETTY
Oh, you don't want to do that...

GENE
What's wrong with me coming up just for Saturday night, maybe part of Sunday?

BETTY
It's just family. You know what I mean.

GENE
Family. Do you know what I'm doing to my family over you? My family's falling apart because of you. I'm doing all this for you and now you're saying it's just family. Christ I don't know what to think. Who is this Bunny anyway? Your mother's kid or your father's?

BETTY
Bunny? She's really my half/step-sister. My dad's wife's kid. We been planning to get together for about a year now.

GENE
What's she do in Tahoe?

BETTY
What?

GENE
I mean, does she work up there? Is she married? That's a pretty fancy place to live you know.

BETTY
Gene! Stop this. I'm taking a few days off to see my sister. Don't try to make me feel guilty about *nothing.*

CHAD returns to the table. BETTY smiles at him as he sits down.

BETTY
Find it all right, beautiful?

CHAD
Yeah. There's a man throwing up in there.

BETTY
How awful. Is he all right?

BETTY goes back to eating. DOREEN has served something more to the FAT MAN, and is now back to AUBREY.

AUBREY
Must be hard to stay on a diet working in a restaurant.

DOREEN
Nothing's easy these days.

AUBREY lets out a loud laugh.

AUBREY
Ha! You sure spoke the truth there, lady.

AUBREY'S laugh causes CHAD to look at him. GENE'S face is red.

GENE
So, you're going to see your Aunt Bunny, huh?

CHAD
Bunny?

He looks at his mother.

BETTY
Finish your peas, Chad. We're going to have a nice dessert. (TO GENE) Chad's never met Bunny yet.

GENE stares at BETTY until she picks up her fork and starts eating again. AUBREY BELL has gotten up and leaves a small tip for DOREEN

AUBREY
Don't know why *you'd* be on a diet. You look fine to me.

58 - INT - JAZZ CLUB - NIGHT
TESS TRAINER ELLINGTON is singing the blues. STORMY sits at a table and broods. SHEILA and DONNA sit together at another table. There is a GIRL TRUMPET player featured with the band. SHEILA knows her and they wave at each other. DONNA doesn't like the music.

DONNA
This a singles place?

SHEILA
Isn't every place?

DONNA
I like the music louder. Which one's your friend.

SHEILA
The trumpet player.

DONNA
We're the only white people in here. Except that guy over there.

She indicates STORMY.

DONNA
You dig black guys?

SHEILA
Not really. But I see you do.

DONNA
Yeah?

SHIELA
Don't let Jill find out you're hot for her husband. She'll eat you up.

DONNA
Ah, that's nothing. He's just cute. I think he's sexy.

SHEILA
And if she doesn't, I will.

DONNA flirts a little with STORMY but his thoughts are elsewhere. SHEILA is sizing DONNA up.

SHEILA
Where you staying?

DONNA can't fake it very well. .

DONNA
Oh. With a friend.

The MUSIC plays on

59 - INT - HOSPITAL/CASEY'S ROOM - NIGHT
ANN sits by CASEY holding his hand and talking to him. HOWARD slips into the room.

HOWARD
Hi.

ANN
He's still asleep. He really hasn't moved.

HOWARD sees the glucose and tube in CASEY'S arm..

HOWARD
Nothing has changed?

ANN
I don't think he should keep sleeping like this. I don't think that's a good sign.

HOWARD puts his hand on her neck.

HOWARD
He's going to be all right. He'll wake up in a little while. They know what's what.

He hands her a paper bag.

HOWARD
Here are your cigarettes. And the mail. There's the new LA Style and The Times.

ANN gets up and takes the bag and looks through it.

ANN
I think I'll go have a cigarette. You'll stay with Casey? Oh, God, Howard. Why won't he wake up?

60 - EXT - FISHING TRIP/STREAM - DAWN
All THREE FISHERMEN are a various points in the stream, casting. It is very quiet and they are fishing in earnest.CAMERA PANS off of them down the stream and HOLDS ON the BODY, which has now shifted position a little and is more on it's side.

61 - INT - HOSPITAL/WAITING ROOM - DAY
ANN sits alone smoking a cigarette. An elderly man comes into the room. This is PAUL FINNIGAN, HOWARD'S father. If she sees him she pays no attention.

PAUL
Ann?

ANN is startled.

PAUL
Ann Finnigan?

ANN
Yes, I'm Ann Finnigan?

The man comes over to her.

PAUL
They said I might find you here. I didn't want to just go into his room.

ANN
Do I know you?

PAUL
I'm Paul Finnigan. Howard's Dad.

ANN
Howard's dad?

It is obvious that ANN has never seen HOWARD's father before.

PAUL
I was just passing through LA. Actually I've been living in Riverside the past few years. Olla filled me in about all this.

ANN
Olla? Oh, I see.

PAUL
How's the boy?

ANN
He has a concussion and a little skull fracture, but he's going to be all right. He's in shock now, but it might be some kind of coma, too. That's what worries us. So you're Howard's father?

PAUL
Yes, I am. We've never met before. It's been a long time now.

ANN
It was thoughtful of you to come.

PAUL
Oh, I was coming anyway. I just heard about this. You know I've never seen him. Casey, I mean.

ANN
Yes I know.

PAUL
Where's Howard? He's here isn't he? Olla gave me the number at the station and they told me what happened when they found out who I was. (Cont.)

PAUL (CONT.)
I don't think they're telling just anybody. Howard's doing real well isn't he?

ANN
We're very worried. He won't wake up but other than that I guess he's . . . nothing seems to be broken.

PAUL
No. I meant Howard. Howard's doing real well. Manager of a TV station and all.

ANN
Yes. Yes he is. Here let me put this out and I'll go get Howard. He's in Casey's room. Just wait here, I'll be right back. It's nice to meet you.

Paul sits down. She puts her cigarette out in the ashtray, which is quite full.

62 - INT - HOSPITAL/CASEY'S ROOM - DAY
HOWARD is near CASEY'S bed as ANN comes in.. The WILLIS' are with their son. Two NURSES are in the room with a gurney. They wheel the WILLIS boy out of the room. ANN tells HOWARD about PAUL as the WILLIS' follow the gurney. ANN and HOWARD follow them out of the room and stand in the hall.

ANN
Who's Olla?

HOWARD
Olla?! Oh. An aunt. What about her?

ANN
That's who your father talked to. Where are they taking him?

HOWARD
I think they're going to operate.

ANN
That doesn't sound good. How long has it been since you've heard from him? He says he's been living in Riverside. That's not very far.

HOWARD
This is as big a surprise to me as anyone else. I haven't seen him since the divorce, you understand. I haven't spoken to him really since then. Not more than about ten words.

ANN
I wonder why he picked now?

PAUL appears in the hallway. He stops a few feet away, letting HOWARD make the first move.

HOWARD
Dad.

Obviously they are estranged and neither one of them knows how to handle the situation gracefully.

PAUL
Hello, son.

HOWARD
Hello.

PAUL
You look real good. I'm sorry about all this with the boy. I'm sure he'll be all right.

ANN
We're praying.

HOWARD
Well, Dad. How you been?

PAUL
Fine. I've been fine. You look good. Going okay? I've seen you on the television a couple of times. You're a real authority.

HOWARD
How'd you find us? I mean . . . I'm kind of surprised to see you. How've you been?

PAUL
Oh, pretty good. You know.

63 - EXT - BETTY'S HOUSE/FRONT YARD - DAY
STORMY pulls in the driveway behind BETTY'S car. He gets out and goes up to the back door and knocks. BETTY comes to the door in her robe. She glares at him.

BETTY
What do you want?

STORMY
I came to get my mother's clock.

BETTY
What's wrong with you, Stormy.

STORMY
It *is* my clock, isn't it?

BETTY
Go get it. Get it out of here. Take whatever you think is yours and get out of my life.

She stands back from the door and STORMY enters and goes in and looks into her bedroom. He sees she has a bag on the bed she is packing.

STORMY
Going somewhere?

BETTY
Yes, I am.

STORMY
Yeah? Where?

BETTY
None of your business.

STORMY
With Gene? You going somewhere with Gene?

BETTY closes the door to her bedroom.

BETTY
Get your fucking clock and get outta here Stormy.

STORMY
Who's staying with Chad?

BETTY
Nobody's staying with Chad. Chad's going with me.

The phone rings. They look at each other. They both go for the phone. STORMY picks it up first.

STORMY
Hello.

64 - INT - COURTHOUSE HALLWAY - DAY
GENE is on a pay phone in the hallway out side of JUDGE BREWSTER'S office. He has been in court. During the conversation CLAIRE walks by and into her office. (INTERCUT WITH SCENE 63.)

GENE
Who's this?

STORMY
Who's this?

GENE
Lemme speak to Betty, please.

STORMY
She's not dressed now. (HE YELLS) Honey, put your panties on, someone wants you.

BETTY
God damn you. Gimme that phone.

GENE
What's going on there?

STORMY hangs up the phone and hands it to her.

BETTY
Goddammit, Stormy, get out!

She throws the phone at him.

STORMY
Do you remember saying that you could never see yourself with any other man but me?

BETTY
If you don't get out now, I'll call the police.I'm gonna get a restraining order! I won't put up with this anymore. From now on this is a police matter.

STORMY leaves.

65 - INT - COURTHOUSE/CLAIRE'S OFFICE - DAY
GENE hangs up and storms past CLAIRE'S OFFICE. CAMERA HOLDS on CLAIRE on the phone. She is talking to JUDGE BREWSTER. (INTERCUT WITH SCENE 66.)

CLAIRE
Only Mayor Bradley. He'll wait 'til next week.

66 - INT - JUDGE'S HOUSE - DAY
JUDGE BREWSTER is pretty drunk. He is still in his clothes but now he is very disheveled. He probably slept in them.

JUDGE BREWSTER
You going to come by here?

CLAIRE
I don't think so. I've got too much to do.

JUDGE BREWSTER
Tonight?

CLAIRE
No, Bud.

JUDGE BREWSTER
I don't think there's any beer here.

CLAIRE
There'll be some tomorrow.

67 - EXT - FISHING TRIP/STREAM - DAY
CAMERA is on the floating BODY. The stream causes it to undulate the water. Suddenly we hear:

STUART
HEEEYYYY!!!

CAMERA PANS off to the THREE FISHERMEN. They are in different places in the stream by now. STUART has a fish. The other two stop and watch him.

VERN
Got one?

GORDON
Is it a good one?

STUART works the fish. It looks like a big one.

VERN
Don't lose it for Christ's sake.

Just as STUART is about to net a good three pounder it comes off the hook.

STUART
Shit!

CAMERA follows the fish and ends up on the BODY again.

STUART
Four pounder. At least. They're in here.

GORDON
What'd you have on?

STUART
Black dragon-fly. He had to go 4, maybe 4 and a half pounds.

VERN
This might be the place, fellows. They're in here.

68 - INT - HOSPITAL/WAITING ROOM - DAY
PAUL sits in the waiting room with KNUTE and GLENDORA WILLIS. He watches them for awhile. ANN and HOWARD talk further down the hall.

HOWARD
You should go home to check on things.

ANN
Maybe I will for a little bit. Maybe he'll wake up if I'm not here.

HOWARD
When you get home just sit and rest. Eat something. Take a bath. Whatever. Let's try not to worry. We both heard what Dr. Leonard said. He's going to be all right.

PAUL (TO KNUTE)
I think your son is sharing the room with my grandson, isn't he? I assume he's your son. My name is Finnigan. Paul Finnigan. I'm not from around here. I'm just here because my grandson was hit by a car.

KNUTE
That's too bad. This is my wife, Glendora.

They acknowledge one another.

PAUL
Casey, my grandson has a concussion and a skull fracture, but he's going to be all right. He's in shock now they think.

KNUTE
Our Brian, he's on the operating table again. Somebody shot him. On the freeway. They say he was just driving along not bothering anybody and somebody shot him. Nobody knows who it was.

PAUL
Ours was a sort of hit and run, too.

KNUTE
I don't know where it will end up. I don't like to think about it. The bullet's still in his brain.

69 - INT - ELLINGTON HOUSE/LIVING ROOM - DAY
ZOE is practicing her cello. TESS enters the room. She has a large glass of iced coffee. She flops down in a chair.

TESS
How long are you going to do that? Do you know what time it is?

ZOE
I can stop. (SHE DOES)

TESS
That's Chick's fault. He was always hot for the string players. I always thought they were weird. String players will never help you move, you know. Your daddy didn't care. String players and girl singers. That was his weakness.

ZOE
How come I don't remember him?

TESS
Well, mainly he wasn't around that much and, hell, he exploded when you were barely six.

ZOE
Huh?

TESS
Maybe I can get some sun today. What're you going to do?

ZOE
Practice. Tell me more about Daddy.

TESS
There's nothing to tell, baby. He was a prick. That's the long and the short of it. Would you get me another iced coffee?

ZOE takes the empty glass and goes downstairs. After a moment TESS yells:

TESS
Zoe? You don't mind do you?

ZOE
(CALLING BACK)
No. I don't mind, Mom.

TESS
Well, be a little more pleasant about it.

We HEAR a glass break. TESS sits up and calls:

TESS
Zoe?

ZOE
(CALLING BACK)
It's okay, Mom. I just broke a glass.

TESS
Well, clean it up.

ZOE
(CALLING BACK)
I will.

After a moment, TESS hears a door slam. She gets up and goes downstairs. In the kitchen she looks in the sink and sees a broken glass and lots of blood. ZOE is not there. TESS looks around and then yells:

TESS
God damn it, Zoe! Did you cut yourself?

No answer.

TESS
Zoe?

70 - INT/EXT - PIGGOTT TRAILER - DAY
DOREEN'S car is there. SHEILA BAKER drives up and parks. She goes to the door and knocks. She carries a paper bag full of Herbalife products.

SHEILA
Mom? It's me.

She opens the door and enters. DOREEN is on her knees cleaning the chair and rug.

SHEILA
Jesus, Mom, it smells like a bar in here.

DOREEN
Earl's starting one again. I don't know if I can take it anymore. He gets so mean. He didn't used to. We used to have fun when we drank.

SHEILA puts her bag down and starts to unload it.

SHEILA
How long you going to put up with him? *Why* do you put up with him? I brought some stuff. Samples. You ought to take this stuff.

DOREEN has lit a cigarette. This gets SHEILA'S attention.

SHEILA
Mom! You're not? You know those things will kill you.

DOREEN
I can't quit smoking and diet at the same time. I got to lose some weight.

SHEILA
Why? What's wrong with your weight?

DOREEN
Earl doesn't like me fat. I think it disgusts him.

SHEILA
Earl is a pig. He's a drunken selfish pig. How long are you going to let him ruin your life.

DOREEN
Don't talk that way about your father.

SHEILA
He's not my father!

DOREEN
Well, he's my husband and don't you forget it.

DOREEN sits down and starts to cry. SHEILA would like to help but can't. She just stands there. DOREEN smokes and blubbers.

DOREEN
I don't know what to do. Everything is wrong. You don't understand. He's all I've got. I don't want him to leave me. I don't want to be alone. You don't have a man and you don't know what it's like. I wish you had a child. You can't understand. I can't live alone. I need company.

Suddenly she stops crying and looks atraight at SHEILA.

DOREEN
Sheila!

SHEILA goes to her and sits down and takes her hand.

SHEILA
It's okay, Mom.

DOREEN
I ran over a kid yesterday. I hit a little seven year old kid.

SHEILA
Mom!

DOREEN
Oh, he wasn't hurt. I just brushed him and knocked him down. But it was so close. I mean, suppose I had killed him. How could I ever get over it? How? He was a such a sweetie.I tried to give him a ride home and he said his mommy and daddy told him never to get in anybody's car unless they said it was all right.

SHEILA
God, that is so scary.

DOREEN
If I'd been going a little faster or whatever. I might have killed him. Can you imagine? How would you get over such a thing? You couldn't. I came home and told Earl about it. I said this could have changed our whole lives completely. And he said, 'if you want to change your life why don't you go on a diet?'

SHEILA
Men are such jerks.

DOREEN
No, he's not. It just scared him. That's why he started drinking again. He'll be back. I know he will.

SHEILA
Yeah, he'll be back. I'm sure of that.

71 - INT - WYMAN STUDIO - DAY
MARIAN is painting. SHERRI is posing in the nude for her.

SHERRI
At least he came home last night. That's more than I can say for the dog.

MARIAN
Well, confront him with it. Tell him what you think.

SHERRI
He'll just deny it. And if I get into specifics he just screams about the kind of work he does. I'm more worried about the dog if you want to know the truth.

MARIAN
Uh huh.

RALPH comes into the studio, carring some supplies or something. SHERRI is a little shy about being undressed. MARIAN sees it and the two sisters smile at each other.

RALPH
Hi, Sherri. How're the kids?

SHERRI
Hi, Ralph. They're okay.

MARIAN
They've lost their dog. Suzy ran away.

RALPH
Ah, that's a shame. He'll probably come back.

SHERRI and MARIAN smile some more.

MARIAN
It's a she. Suzy's a girl.

RALPH
That's what I meant. We have the Leonard's' tonight, don't we? I'm ready for some serious drinking.

MARIAN
It's not tonight. It's tomorrow night. Jill called. Jeff has to work tonight.

RALPH
Tomorrow? Shit. (TO SHERRI) Excuse me, Sherri.

MARIAN
I told Sherri I go home and have dinner with her and the kids.

SHERRI
You're welcome, Ralph. But I don't think Gene's going to be home.

RALPH.
No, no. I can't. I've got work.

72 - EXT - FREEWAY/JERRY'S TRUCK - DAY
JERRY and BILL are driving in traffic in JERRY'S truck. BILL is sniffing a bottle of chlorine.

BILL
Can you get high on this stuff? What's this smell remind you of?

JERRY
You are the horniest guy I ever knew.

BILL
That's why I got into the makeup business.

JERRY
You're not in it yet.

BILL
Are you kidding? Wait'll you see all the stuff that's around--models, actresses--the best looking women in the world, all trying to look better. That'll be my clientele.

JERRY
Don't be so greedy. Save some for the rest of us.

BILL
One of the teachers says to me, "Bill, you're gonna be a legend".

JERRY
Don't dick me.

BILL
He does makeup for lots of commercials and still ads. He says you get a little rapport going with these babes, then they look up to you, because they need you, and then presto you start banging away.

JERRY
When do I get to sample this stuff?

BILL
What have you got to trade?

JERRY
Topless women who hang around their pools when I'm there, trying to get me in the sack.

JERRY looks out his window at the car next to him. Three GIRLS are in an open car, probably heading for the beach.

JERRY
Oooh, look at what we have here.

BILL leans across and looks. He yells at them.

BILL
My darlings. We were just on our way over to clean your pool.

73 - EXT - FREEWAY/GIRL'S CAR- DAY
The girls ignore them. (INTERCUT WITH SCENE 72.)

JERRY
Hey, babe. You getting hot talking to my friend, here? He's a makeup man.

BILL
Artist. I'm the *number one* make out artist in Hollywood.

The girls ignore them. BILL and JERRY continue to harrass them. The girls change lanes and lose BILL and JERRY.

BILL
They'd of gone. That was money in the bank. I could smell it.

JERRY
You smell clorine.

BILL laughs and screams - JERRY joins him.

BILL & JERRY
Pussssssy!

74 - EXT - BETTY'S HOUSE - DAY
GENE drives up to BETTY'S house in the squad car. He gets out and goes to the door. He knocks and rings the bell. STORMY drives up in his car and sees the squad car. He cruises by slowly, watching and finally stops a few doors down the street. GENE looks in one of the front windows. STORMY watches. GENE goes back to his car and drives off. STORMY turns his car around and goes back to the house. He parks in the driveway, gets out goes around to the back of the house. He carries a sack and two boxes, one containing a new Skil-Saw and the other a power drill.

75 - EXT - FISHING TRIP/CAMP SITE - DUSK
We see several dead fish on a stringer in the water. VERN and GORDON are dealing with the fire and making some drinks. There is no evidence that they are going to break camp. STUART is at the river bank. He is gutting fish. They have had a good day. He lets the blood and guts float down the river. CAMERA PANS with fish-guts as they float downstream past the BODY.

GORDON
This is the best day's fishing I've ever had.

VERN
They're mother-fuckers. I bet I lost four.

GORDON
It was worth the walk in.

STUART
So, what're we going to do?

76 - INT - FINNIGAN HOUSE/KITCHEN - NIGHT
ANN fills the tea kettle and puts it on the stove. She sits at the table and smokes. The phone rings. She answers it.

ANN
Hello?

VOICE
(singing)
Happy birthday to you. Happy birthday to you. Happy birthday dear, Casey.

ANN
Who is this, please?

The caller hangs up.

ANN
Hello! Hello!

77 - INT - BETTY'S HOUSE - NIGHT
STORMY is destroying the furniture in the house. He uses the Skil-Saw, even on some of the upolstered furniture. He has the music up real loud.

78 - INT - REHEARSAL HALL - NIGHT
ZOE is rehearsing with her group. Her bow hand is bandaged, but she manages alright. There is a break.

1ST PLAYER
It sounds good, Zoe. Doesn't it bother you?

She flexes her hand.

ZOE
No, it's fine.

2ND PLAYER
How'd you do it?

ZOE
I fell with my mother's lunch tray.

2ND PLAYER
Oh.

1ST PLAYER
How is she?

ZOE
Oh, she's not so good. She can't do anything for herself. I don't think she's got much time left. I can see her changing right in front of my eyes. It's a cruel disease.

They are all sympathic with her. They start to play again.

79 - INT - JUDGE'S HOUSE - NIGHT
JUDGE BREWSTER is drunk. He is disheveled and you can almost smell him. He lies on a couch in his livingroom. He calls out to someone. (INTERCUT WITH SCENE 80.)

JUDGE BREWSTER
Claire! Where the hell are you. Where's my drink?

EARL PIGGOT enters from another room. He too is drunk. He carries a bottle of whiskey. He looks as bad as the Judge.

EARL
You like women with fat legs?

JUDGE BREWSTER
Let me tell you about fat legs, Earl. I can take 'em or leave 'em.

He laughs, as if he has made some grand joke.

JUDGE BREWSTER
Fat legs are inexcusable. I am pretty sure Judge Sandra Day O'Conner has fat legs. That is why she wears those long robes. Where is my drink, Earl?

EARL
You want some of this?

JUDGE BREWSTER
No. I want Claire. She knows what I want.

He picks up the telephone.

80 - INT - KANE HOUSE/LIVING ROOM - NIGHT
CLAIRE is half asleep on the couch. She is watching TV. The phone rings. She goes to answer it.

CLAIRE
Hello.

JUDGE BREWSTER
Now, let me say I am not drunk. This is truthfully.

CLAIRE
It's very late, Bud.

JUDGE BREWSTER
Not really. It's isn't really very late. I want you to come over here.

CLAIRE
Bud. Go to bed.

JUDGE BREWSTER
You can be here in 45 minutes. I'll send my driver to pick you up.

CLAIRE
Are you alone?

JUDGE BREWSTER
I am alone with my driver. And I am going to send him to pick you up. I have certain needs.

CLAIRE
Is Earl there? Let me talk to him.

JUDGE BREWSTER turns to EARL.

JUDGE BREWSTER
My secretary is on the phone. She wants to talk to you. Than you have to go and pick her up.

He hands the phone to EARL,

EARL
Missus Kane. This is me. Earl. I am to pick you up?

CLAIRE
Earl, listen to me. Are you drunk, too?

EARL
I am off duty.

CLAIRE
You call a cab, right now and go home. Do not drive. Do not stay there and do not talk to Judge Brewster any more.

EARL
He said I was to pick . . . .

CLAIRE
You are not to do anything except go home. Do you understand. Tell the Judge you have you go home and leave. Do you understand me? Right now.

EARL
Do you have fat legs?

CLAIRE
Good night, Earl. Do what I say, now.

She hangs up.

81 - **INT - FINNIGAN HOUSE/LIVING ROOM - NIGHT**
ANN sits on the sofa with her tea. She is smoking. The telephone rings.

ANN
Yes! Hello!

VOICE
Casey?

ANN
Stop calling here. Do you understand?

She hangs up.

82 - **INT - HOSPITAL/CAFETERIA - NIGHT**
HOWARD and PAUL go through the cafeteria line to get a cup of coffee. The cafeteria is empty except for a janitor buffing the floors. They sit at a table. HOWARD lights a cigarette.

PAUL
It's been a lotta years, hasn't it son? Hard to believe. Well, it all came to a bad end. You know that. You know all about that.

HOWARD has a drag from his cigarette and a sip of coffee. He looks at his father then down at the table.

PAUL
I like to have died over it, Howard. That's what it all comes down to.

HOWARD looks back at his father but does not say anything.

PAUL
It wasn't like she was a *looker* or anything like that. She didn't even have much of a figure. Not like your mother. Boy, she had the build. I don't know what it was. I think it was that Motel. Do you remember when we were in the Motel out on the Grapevine? I was between jobs then. You probably don't, that was the year you were in the Guard. That's where you first learned radio, wasn't it?

HOWARD
Yeah. That's where it started.

PAUL
Things weren't too good for me then. Your mother had a job at a fiberglass company. Fiberglass was new then. They made Hot Tubs. Those things really caught on, didn't they. Who'd of thought? This woman was married. Had a couple of kids. She came in as a sort of assistant manager. Actually she filled in when the maid didn't show up or business got heavy. You know, we were the only real people, family, I mean, who lived there. It was mostly transients and couples just using the rooms. You know what I mean.

HOWARD isn't sure he wants to hear this.

PAUL
I was there by myself all day long. And I used to go down and sit in the office with her. A couple of times she'd bring her kids to work with her. And that makes a man think. I mean a woman has kids and you wonder about them in other ways. You know, what their men looked like, how they made love, that kind of thing. One day we got to telling dirty jokes. You know the kind, traveling salesmen and farmer's wives. (Cont.)

PAUL (CONT.)
We told those jokes for a couple of days. We'd sit around and tell 'em as fast as we could think 'em up. At night, sometimes your mother would say, "Paul, are you listening to me?" And I wasn't. I was trying to remember stories to tell the next day.

HOWARD
That was all a long time ago, Dad.

PAUL
It's the funniest thing, when you're in that environment. I could hear people all night long. Bed springs bouncing, headboards banging against the wall. It made you think about it. One day I went with her to clean a room. A couple had used it for less that twenty minutes. But you should have seen that bed. They had pulled the mattress off and leaned it against the wall so it made kind of a big curved chair. We laughed about what they must have done it for. We never could figure anything out, but as I was helping her put it back I kissed her. Oh, I don't think it was any surprise. We both knew it was coming. Up to that moment I was alright. I hadn't done anything wrong. My luck just ran out.

83 - INT - SHEPARD HOUSE/DINNING ROOM - NIGHT
MARIAN WYMAN has had dinner with her sister, SHERRI. They sit around the table with the kids and MARIAN is helping them make signs for the lost SUZY. MARIAN is very good with the KIDS. Through this activity, MARIAN and SHERRI work on the following conversation, when the children can't hear.

SHERRI
I know he's playing around. I can smell it on him.

MARIAN
Do you think it'serious?

SHERRI
As serious as it ever is.

MARIAN
Why do you put it with it?

SHERRI
I just gotta sweat it out. She'll dump him and then he'll come running home to mommy, all lovey-dovey. It's always the same story.

MARIAN
He's obviously trying to prove something to himself.

SHERRI
I wish I understood half as much about men as you did.

MARIAN
He feels vulnerable.

SHERRI
I don't know about that, but he's real quick. Too quick for me. He won't do oral.

MARIAN
Do you?

SHERRI
I used to before we got married. If he'd stop running around, I would. I kinda like it. What about you?

MARIAN
Ralph's pretty conservative.

SHERRI
What about other than Ralph?

MARIAN
We've been married a long time.

SHERRI
There's never been anyone else since you were married?

MARIAN
No.

SHERRI
Me either. Not since the kids.

84 - EXT - LEONARD PATIO - NIGHT
JILL is in the hot tub. The lights of the city spread beneath her. Steam rises from the tub. She has a drink and is relaxing with her eyes closed. SHEILA appears from around the side of the house. She stands for a moment and watches JILL.

SHEILA
That feel as good as it looks?

JILL jumps out of her skin.

JILL
Oh, my god. It's you. Oh, you scared me. How'd you get in? Did I leave the gate open?

SHEILA
The gate was open. I rang the front bell a couple of time. Can I have a drink.

JILL
Sure, help yourself. There's some grapefruit juice there. That's what I'm having: A salty dog.

SHEILA goes to the bar on the patio. As soon as she turns her back, JILL reaches for a towel to cover herself, for she is naked. SHEILA goes behind the bar and quickly faces JILL again and JILL slides back down into the water. SHEILA makes a drink.

SHEILA
Jeff working?

JILL
Always.

SHEILA
I was in the neighborhood and I just thought I'd drop by.

She stops for a moment. Then:

SHEILA
No that's not the truth. I was at my mother's and it depressed me. I just wanted to see you. Cheer myself up.

JILL isn't too comfortable being trapped naked in the tub.

JILL
How is she?

SHEILA
Same. She's always the same. How are you?

JILL
Tired. I tell you girl, my dogs were barking today. This has been a long week.

SHEILA has her drink and now moves over and stands right above JILL.

SHEILA
Lonesome?

JILL
I've hardly had time for that.

SHEILA
I am.

JILL chooses to ignore this.

JILL
Would you hand me my robe. It's over on that chaise.

SHEILA smiles.

SHEILA
Sure.

She goes to get the robe. As soon as her back is turned JILL gets out of the tub covering herself with the towel very quickly. SHEILA comes back with the robe and holds it open for JILL. JILL again turns her back to SHEILA and slips her arms into the robe but before she can close it SHEILA has her arms around her and her hands on her breasts, her face pressed against JILL'S. (THIS IS ALL VERY GENTILE AND NOT REALLY THREATENING, BUT THE MOMENT IT HAPPENS, THEY BOTH FREEZE FOR A LONG MOMENT)

SHEILA
I'm really in love with you, Jill. You know that.

JILL
I am a married heterosexual, Sheila. And *you* know *that*.

JILL removes SHEILA hands, closes her robe and steps away from her.

JILL
You have to stop this. I don't like it. I don't understand it. I am not available. Let's don't ruin a good friendship.

SHEILA shrugs and walks to the bar to put her drink down.

SHEILA
If you ever slept with me in a bed of talcum powder you'd understand. I'd teach you what loving is all about.

When she turns she just catches a glimpse of JILL'S back as she disappears into the house.

85 - INT - BETTY'S HOUSE - NIGHT
STORMY is now working in the bedroom. He is cutting up BETTY'S clothes, bit by bit.

86 - EXT - BETTY'S HOUSE - NIGHT
GENE'S Squad car is creeping down the street. He sees STORMY'S car in the driveway and the light on in the bedroom window. GENE gets out of the car and goes up to the window and tries to look in. He can't see anything but he hears sounds that make him think BETTY is making love to someone. He is in a rage.

GENE
(YELLING)
Bunny, my ass!

On his way back to his car he picks up a rock and throws it through the bedroom window then drives away. (INTERCUT WITH SCENE 85) STORMY is quite amazed when the rock arrives.

87 - INT - HOSPITAL/CAFETERIA - NIGHT
PAUL continues to talk.

PAUL
I think the manager of the motel found out about us because she got fired. And I thought, "Good. That'll end it." But it didn't. It was a close call, though, and it got me off my high horse and I took a job at the ARCO station. Your mother and I moved. But I kept seeing that woman. We'd meet and go to motels together.She'd even pay half, only God knows it wasn't much in those days. Six dollars I think. We even went back to the motel on the Grapevine once. But her husband must of suspected something because he followed her once and when she got home her beat her up. She was in the hospital.He made her tell him who I was and he called your mother and told her. She called me at work but I never went home after that. I just couldn't face her, Howard. I wanted you to know this. That woman lost an eye from the beating she took.

A nurse comes to the door and peers around. HOWARD, sensing that it might be for him, gets to his feet. The nurse recognizes him, waves, and starts walking towards HOWARD.

NURSE
Mrs. Finnigan's on the phone.

HOWARD hurries out of the cafeteria. The nurse turns around and follows. THE CAMERA turns to PAUL who reacts like anyone interrupted while trying to make a point.

88 - INT - FINNIGAN HOUSE - NIGHT
ANN is on the telephone to HOWARD. (INTERCUT WITH SCENE 87.)

ANN
I'm scared to death.

HOWARD
Maybe it's the driver of the car, maybe she's a psychopath and found out about Casey somehow. But I'm here with him. It's going to be all right, honey. I'm here. There are doctors and nurses around.

ANN
What is happening here, Howard?

HOWARD
It's going to be alright. It really will.

ANN
Good bye.

She hangs up. And the phone rings. She picks it up.

ANN
Hello?

89 - INT - BUSH/STONE APT. BLDG. - NIGHT
BILL and HEATHER are in the STONE'S apartment. The place is a mess. BILL has been practicing makeup on HEATHER who now sits in front of a mirror examining herself. She has been made up to look like one of the characters from *'Cats'*. She wears a make up apron, but is bare-topped underneath.

BILL
Not bad, huh?

HEATHER
Can I take it off now?

BILL
I want to get a picture first.

He gets the camera ready. HEATHER is striking different poses in front of the mirror.

BILL
Take off the apron.

HEATHER
Lemme get a blouse.

BILL
You're not supposed to be wearing anything. What's wrong with you?

She removes the apron a little bit reluctantly and poses.

HEATHER
Okay.

BILL starts taking pictures.

BILL
Do you turn yourself on?

HEATHER
Are you crazy?

BILL
What does turn *you* on?

HEATHER
I don't know. Nothing.

BILL
Something does. You just won't say.

HEATHER
Yes I would. I just don't know. It's never the same. Just something.

BILL
What gets you going so you want to Jane-off?

HEATHER
I don't do that.

BILL
Oh? Come on.

HEATHER
Bill!

BILL
Want me to get a vibrator? They got one you know.

HEATHER
God damn it. Can't we ever make love like normal people. Love not sex.

She gets up in disgust. Covering herself.

BILL
Hold it!

She stops. He flashes the picture.

90 - INT - KAISER HOUSE - NIGHT
LOIS is just finishing up a *sex* call. We hear a little bit of it, then JERRY comes into the room having just put the kids to bed. LOIS hangs up.

JERRY
Sounded like you were really getting hot talking to that guy.

LOIS
That'll be the day.

JERRY
Talking about his dick and everything.

LOIS
I never use that word. I hate *that* word.

JERRY
Cock. Whatever.

LOIS laughs.

LOIS
How about Mister Bunny Ear. I said that to a guy once and now he's a regular customer. He spends a ton. "Mister Bunny Ear calling, is this Pepper?"

JERRY
I don't think you should do that where the kids can hear.

LOIS
They don't know what I'm talking about.

JERRY
How do you know? Talking about cum on your face.

LOIS
Because they're too young. It goes in one ear and comes out the other. At least I have a job where I'm around all the time. And I make *damn* good money.

JERRY
How come you don't ever talk to me like that?

LOIS
Like what?

JERRY
Like these assholes you *talk off.*

LOIS
Are you kidding?

JERRY
It might spice things up.

LOIS
I don't know those guys. I don't have to know them. I tell them what they want to hear. They do the rest.

JERRY
Jack off you mean?

LOIS
Whatever. And don't talk to me like that. You're starting to sound like one of *them.* It makes me want to puke.

91 - INT - KANE HOUSE/LIVING ROOM - NIGHT
CLAIRE is on the couch. She has fallen asleep watching TV. HOWARD FINNIGAN'S image is on the screen giving an editorial. We hear noises in the kitchen. CAMERA PANS there and we see STUART KANE. He is wrapping fish for the freezer. After a bit he comes into the living room and puts his hands in front of CLAIRE'S nose. She wakes up when she smells the dead fish. She is startled.

CLAIRE
Stuart? I didn't think you were coming till tomorrow.

STUART
Ah, well, you know.

CLAIRE
Ooh, I hate that fish smell. They said there was rain up there, on the TV. Did you get rained out?

STUART
No. We got our limit. And I missed you.

CLAIRE
That'll be the day.

She sits up. But before she can get on her feet, STUART sits next to her and puts his arm around her. He is starting a love making routine.

CLAIRE
Your hands stink.

STUART
Kinda smells like pussy don't you think?

CLAIRE
I hate that word. Come on, stop it.

He gets his hands inside of her blouse and is kissing her on the neck.

CLAIRE
Stuart. Wash your hands.

After a moment he gets up. He opens her legs by spreading her knees apart and pushes his face into her crotch. This is playful.

STUART
Smells like Rainbow to me.

She pushes him away and gets up. But she likes this.

CLAIRE
Wash your hands.

92. INT. - JAZZ CLUB - NIGHT
JEFF and DONNA are at a secluded table. TESS goes to the microphone and gives her usual introduction then adds:

TESS
Tonight I'd like to sing you some songs I used to do back when I was working with my Ex, Chick Ellington. Christ, that was 20 some odd years ago. There was another Ellington around in those days and it kinda overshadowed Chick, but he was a great trombone player. Back before he got me pregnant and then blew his brains out . . . through the hole in his arm.

As TESS starts to sing, DONNA's touches JEFF'S hand.

DONNA
The music's kinda corny here but it's nice and dark and private.

JEFF
I ought to have my head examined.

DONNA
Me too. Wanna do it?

DONNA squeezes JEFF'S hand.

DONNA
You know what I mean.

JEFF
I think I know what you mean.

DONNA
I made my mind up the minute I saw you. You really press my button.

JEFF
Just like that?

DONNA
I don't usually like to get mixed up with married men, you know. I *like* your wife, she's been real good to me but I know you play around. So I'm not really hurting her. If it wasn't me it'd be somebody else wouldn't it?

JEFF
I like my wife a lot, too.

DONNA
You didn't answer my question.

JEFF
And I'm not going to answer it either.

DONNA
Am I moving too fast for you, handsome?

JEFF
Are you trying to talk me out of this.

A VOICE interrupts them.

VOICE (DAVE)
Hey, Jeff.

It is DAVE, an ORDERLY we have seen in the hospital. DONNA and JEFF sit up straight.

DAVE
Jesus, I thought that was you, Jeff. How're you doing, here? I shouldn't ask.

He slips into the booth.

DAVE
Great music, huh?

JEFF
This is Donna. Dave works at the hospital. So is this one of your regular haunts?

DAVE
I move around, Jeff. Checkin' out the action.

Adding to JEFF'S discomfort JOE ROBBINS, black man about 40, and a friend of DAVE's, sits down at their table. JOE shakes hands with DAVE.

DAVE
Hey, Joe?

JOE
I thought you got lost, man.

DAVE
No, I saw Jeff here. He's a doctor at County. We've had some awesome nights, right, Jeff? And this is Joe Robbins, Jeff Leonard and I'm sorry, honey, I didn't catch your name.

JEFF
Donna.

JOE
Pretty lady (SHAKING HER HAND). Nice to meet such a beautiful lady.

DONNA finally has to pull her hand away. JOE keeps staring at her, making her very uneasy. Neither DAVE nor JOE show signs of moving on. JEFF looks for a way out.

DAVE
I didn't mean to bust in on you, Jeff. I'm just gonna buy you a drink.

DONNA
No thanks.

DAVE
Jeff here's always lookin' out for his friends. No hassles with Jeff.

JEFF
Thanks, Dave, but we're just gonna be here long enough to finish these drinks.

DAVE is already signalling the waitress for another round. JOE has his eyes on DONNA. DONNA looks to JEFF. JEFF looks trapped.

JOE
What's your hurry? Give us some time with your pretty lady friend. I can see you two are good friends.

JOE looks at DONNA and waits. This is very uncomfortable.

JOE
Well, are you good friends or not?

DONNA
Huh? Yeah. Jeff and I are good friends.

DAVE
Jeff'S everybody's friend.

JOE
She's not his wife. You already told me that. But he's real good friends with this woman. Maybe she's real good friends with his wife.

JEFF
That is a fair assumption.

JOE
Do you know where your wife is? I bet she has herself a good friend, too.

DAVE
He's teasing.

DONNA
He's drunk.

JOE
He's horny.

DAVE
They prob'ly don't want to hear this, Joe.

JEFF
I think you should take your friend to another table, Dave. Or maybe all the way out into the gutter.

JOE
That's what you hopin' for. You thinkin' 'now here is a big, horny nigger and what am I going to do with him? Maybe I have to let him have his way. Maybe he gonna whip my ass.

DAVE looks at JEFF and shrugs. JEFF rolls his eyes.

DAVE
Say, Joe, let's leave these people be. There's somebody I want you to meet.

JOE
I already met somebody.

DAVE
Let's go.

JOE
Sure thing.

JOE doesn't move. DAVE takes off.

DAVE
See you all later. Sorry if we interrupted anything.

JEFF
We have to go. Ready?

DONNA
Yes.

JOE puts his hand on DONNA's arms and forces her to stay seated.

DAVE
Hey, come on.

JOE
Yeah, come on to me.

JOE pulls out his wallet and looks at DONNA.

JOE
I got two big ones here, and then you French me. Just like *his* woman is doing some other big dude. Fair's fair, right?

JEFF
That's enough.

JOE
Maybe you ought to go with Dave. Leave Donna and me here to work things out. (TO DONNA) He doesn't have to do anything. Drink his drink and listen to good music. You like the way that white woman sings? You and I walk out together like good friends and real soon you walk back in by yourself. Two yards richer.

DONNA breaks free with a violent move.

DONNA
No way. Fuck off.

JEFF
That's all for tonight, Joe.

DONNA storms out and JEFF follows.

JOE
It isn't gonna do no good, bitch. It isn't gonna help to run away. You need me.

93 - INT - KANE HOUSE/BEDROOM - NIGHT
CLAIRE and STUART are in bed. They are making love. This is healthy and attractive sex.

94 - INT - SHEPARD HOUSE/BEDROOM - NIGHT
GENE comes into the house. He follows the light into the bedroom where he discovers SHERRI reading an old movie fan magazine. Neither of them say anything at first. GENE starts undressing rather noisily. Finally:

SHERRI
Suzy didn't come back.

GENE doesn't answer.

SHERRI
The kids want a monkey.

GENE sits on his side of the bed, his back to her and takes off his shoes.

SHERRI
You want to talk?

GENE
About what?

SHERRI
Nothing. Just talk.

GENE
No.

SHERRI
Marian's got a crush on Elliot Gould.

GENE
Elliot Gould? Where'd she meet him?

Gene gets down to his shorts and gets in bed.

SHERRI
At some party. He's kind of an art collector or something. She thinks maybe he'll buy a painting.

GENE
I didn't think she could give 'em away.

SHERRI
Oh, she sells a lot more than you'd think. I posed for her today.Ralph walked in in the middle of it. It was embarrassing. But they're used to it, being artists and all.

GENE
Ralph! There's a jerk if I ever saw one. She *should* have an affair with somebody. Why the hell would he embarrass *you*?

SHERRI
Well, you know. I was nude.

GENE lets this sink in.

GENE
You were posing naked?

SHERRI
Nude, they call it.

GENE
Totally? You had nothing on? Not even pants or anything?

SHERRI
Wouldn't it be a kick if Elliot Gould bought a nude painting of me?

GENE lets *this* sink in.

95 - EXT - L.A. STREET/JEFF'S CAR - NIGHT
JEFF opens the door of Donna's car for her. She stops.

DONNA
Got a cigarette?

He gives her one and lights it. She is noticeably upset.

JEFF
He was drunk. Forget about him.

DONNA
I wasn't thinking about him. I was thinking about the money.

Jeff blows out the match.

DONNA
I could have used the money, that's what I was thinking.

JEFF
Hey, come on!

DONNA
It's true. I could have used that money. Think about it. Two hundred dollars is a lot of money. Maybe not to you but to me it's a lot.

JEFF
That wasn't real, you know.

DONNA
Yeah, what is?

She gets in the car.

DONNA
Where'll we go?

JEFF
I think, home.

DONNA
Home?

JEFF
I'll go to my home and you go to your home.

DONNA
I don't have a home.

JEFF
Well, I do. Good night.

He closes her door and walks away.

96 - I/E - PIGGOT TRAILER - NIGHT
EARL drives up and parks the LIMO behind DOREEN'S CAR. He is drunk. He gets out and goes to the door. He bangs on it loudly.

EARL
Doreen! Open the door!

There is no response. EARL fumbles with his keys and lets himself in. DOREEN is not in the mobile home. EARL goes into a slight panic. He looks out the window and sees that her car is there. He looks around the house for evidence.

Finally he goes to the telephone, looks at a list of numbers written on a pad on the wall and dials one of them. (INTERCUT WITH SCENE 97.)

97 - INT - SHEILA'S BEDROOM - NIGHT
SHEILA is asleep. The phone is ringing. She answers it.

SHEILA
Hello.

EARL
Sheila? It's me. Earl.

SHEILA
What's wrong, Earl? Is Mom okay?

EARL
She's gone. We had a little fight and now she's gone. I was hoping she was with you.

SHEILA
She's probably at work. Isn't she on nights this week?

EARL
Her car's here. She left with someone else. I thought maybe she went home with you.

SHEILA
Maybe she got a ride.

EARL
You got to tell me the truth, Sheila. Has she met somebody? You'd know. She tells you everything.

SHEILA
You want to know something, Earl? I wish she would. I wish to Christ she would.

SHEILA hangs up. EARL starts to weep as he puts the phone down. He puts his head on the table and sobs like a baby.

98 - INT - KANE HOUSE/BEDROOM - NIGHT
CLAIRE and STUART in bed. They have just finished making love. This has been satisfactory for both of them. CAMERA stays mostly on CLAIRE'S face. Her lips are full and she is still caught in the cloud of the experience. She picks up his hand and puts it to her face. She smells his fingers.

CLAIRE
You didn't wash them.

STUART
That's not fish. That's you.

CLAIRE
Really?

STUART
Really.

She kisses his fingers.

CLAIRE
You make me very happy.

STUART is staring at the ceiling. After a bit he says:

STUART
Claire?

CLAIRE
Hmmmm.

STUART
We found a body up there.

CLAIRE turns to look at him.

STUART
A girl. I guess she was murdered.

CLAIRE
Stuart?

STUART
We got there and there she was. This naked body in the water. Just floating there. Dead.

CLAIRE
How awful. When? Were you fishing?

STUART
When we first got there. We were setting up camp and Vern saw it in the water. It was really something. I've never experienced anything like it. We didn't know what to do.

CLAIRE is very moved by this. She sits up on the edge of the bed.

CLAIRE
What did you do?

STUART
Well, there wasn't much we could do. It was getting dark. And she was dead. Nothing was going to change that.

CLAIRE
How old was she?

STUART
I don't know. She was face down. Maybe in her twenties. Something like that. We couldn't tell.

CLAIRE
That must have been horrible. What'd you do?

STUART
Nothing.

CLAIRE
Nothing? After you got her out of the water? Did she drown?

STUART
We don't know. We didn't think we should move her. You know.

CLAIRE
You left her in the water?

STUART
Yeah.

CLAIRE
For how long?

STUART
'Til we left and reported it. We tied her wrist to the bank.

CLAIRE gets up and goes to the bathroom. She steps into the bathtub, runs the water and prepares to wash herself. Then she stops and takes a bar of soap and washes her hands. She smells her hands. Then washes herself. She has been greatly affected by this. She gets out of the tub and closes the shower curtain and runs the shower. She goes to the door and looks at STUART. He is wiping himself off with his undershorts as she says:

CLAIRE
How long did you leave her in that water?

STUART
Claire. She was dead. We didn't think we should move her. (Cont.)

STUART (CONT.)
Nothing was going to change her. It was night. We made a decision to leave her there until we could report it. She was already dead.

CLAIRE
And when did you report it?

STUART
This morning. Today.

CLAIRE
Today? And when did you find her?

STUART
I told you.

CLAIRE
And you fished? While she was in the water? You just left her there?

STUART
Claire.

CLAIRE
I'm sick. You're making me sick.

She closes the bathroom door. STUART lies down. CLAIRE sits on the toilet seat and stares at the running shower.

99 - INT - ELLINGTON HOUSE/LIVING ROOM - DAWN
The sun is coming up. TESS comes home. ZOE is practing the cello. TESS comes into ZOE'S room. She flops in a chair. ZOE continues playing.

TESS
I had a lousy night. I couldn't sing for shit. It was a lousy crowd. I hate LA. All these people do is snort coke and talk. I wish Chick was alive. I think I'm going to try to get a gig in Amsterdam. Chet loved it there. Everybody does. They really apppreciate jazz over there. What was your night like? How'd your hand do?

ZOE
Not bad.

TESS
Chick damn near cut his finger off once. It was in Kansas City and he punched the window of the car out 'cause he'd left the keys inside. (Cont.)

TESS (CONT.)
He had a hell of a time playing because the cut was on his slide hand and kept opening up.

(SHE TELLS A LONG STORY ABOUT CHICK AS ZOE PLAYS.)

100 - INT - SHEPARD HOUSE/BEDROOM - DAY
SANDY opens the door to GENE and SHERRI'S bedroom and goes in. GENE and SHERRI are making love. They abrubtly stop and try to cover up.

GENE
Hey! What'ya doing up? Go on back to bed. It's early. You'll wake your mother.

SHERRI feigns sleep.

SANDY
Jade's crying.

SHERRI quickly sits up.

SHERRI
What's the matter?

SANDY
Jade's crying and he woke me up. He misses Suzy.

GENE
Go get him, and Will too. I got some good news. A surprise.

SANDY
About Suzy?

GENE
Maybe. Now go get 'em and bring 'em here.

SANDY leaves the room. Both GENE and SHERRI start cleaning up their act, arranging the covers and GENE probably is removing a condom beneath the covers. He no sooner gets it into his hand than all three kids burst into the room. They all ask questions and settle down on the bed.

GENE
Okay. Okay. Settle down. Here it is. Now, I'm not sure about this but I put out a lost dog report at the station and I just got a call saying they think they know where Suzy is. (Cont.)

GENE (CONT.)
And as soon as I have my coffee, I'm going down there and see if I can't find her.

The kids are ecstatic. They all talk at once.

GENE
Now go on. Get dressed and let's see if we can't get our dog back.

They run out of the room jabbering.

SHERRI
Why do you raise their hopes like that?

GENE
I mean it. I'm going to find that dog. But first I'm going to finish this.

He rolls over on her and starts kissing her.

101 - INT - KANE HOUSE - DAY
STUART wakes up. CLAIRE is not there. He looks around, puts something on and goes into the rest of the house. CLAIRE is dressed for work. She is just about to leave the house. She stops when she sees him. She has a newspaper in her hand.

STUART
You're up early.

CLAIRE
I'm about to leave.

STUART
Work?

CLAIRE
Yes.

STUART
Want to go out for dinner, tonight?

CLAIRE
I don't know if I'll be home. I have to do something.

STUART
Are you going to tell me about it?

CLAIRE
I don't know, Stuart. I don't know if I am are not.

She hands him the paper.

CLAIRE
It's in the paper.

STUART
What's it say about it?

CLAIRE
It had a name. Caroline Avery. She was 23 years old. She had been raped and then smothered to death. She was from Bakersfield.

She leaves the house. STUART reads the paper.

102 - EXT - EL MONTE NEIGHBORHOOD - DAY

GENE'S squad car is parked. We hear GENE combing the neighborhood looking for SUZY. He calls her and knocks on peoples' doors. He is returning to his car when he hears SUZY barking. He goes into a backyard where two 9 year old boys are playing with the dog. He talks to them and they defend their right to keep the dog. (We don't necessarily HEAR all of this, but may see the SCENE from afar.) One of the kids, JIMMY runs into his house as fast as he can.

JIMMY
Dad! Dad! There's a cop and he's taking Frisby. Don't let him do it. Come on.

VERN MILLER comes out of the house with JIMMY.

VERN
Wait a minute. Wait a minute, son. What's happening?

JIMMY tells him again as they walk over to where the action is. VERN approaches GENE who has just put the dog into his squad car.

VERN
(TO GENE) Mind telling me what you're doing?

GENE
How long you had this dog?

VERN
What the hell difference does it make? It's my kid's dog.

GENE
I'm picking up this dog, sir. He's been missing for a few days. We have to check him for rabies.

VERN
Yeah? He don't look sick to me. How do you know this is the right dog?

GENE
I got a description. Is this your dog?

VERN
My son's.

GENE
Well, lucky for you we found him. Sorry about this. But I got to take him.

VERN doesn't know what to do. JIMMY pleads with them.

JIMMY
Please, sir, don't take my dog. Dad?

VERN has nothing to say and disappoints his son.

GENE
When you find a dog in the future, son, report it. These animals all have rightful owners. This time you got lucky.

GENE gets in his car.

JIMMY
Lucky? Lucky? Dad! Do something.

The boys are heartbroken. Vern doesn't like it but doesn't know what to do. SUZY obviously wants to stay with the boys. GENE drives off with SUZY.

103 - INT - BETTY'S HOUSE - DAY
STORMY is in the center of his destruction when the doorbell rings. He goes and looks out to see who it is. A man with a big case stands there. STORMY opens the door but keeps it closed enough so the man can't see what's been happening inside.

AUBREY
How are you today, sir? My name is Aubrey Bell. You must be Mister Weathers. I have something for Missus Weathers. She won something. Is Missus Weathers home?

STORMY
She's not home. What did she win?

AUBREY
I have to show you. May I come in?

STORMY
I'm pretty busy. Tell me what it is.

AUBREY
She won a free vacuuming and carpet shampoo. No strings. I'll even do your mattress. You'd be surprised to see what can collect in a mattress over the months, over the years. Pillows the same.

STORMY
Really?

AUBREY
Yes sir. This is your lucky day.

STORMY fans the door open. AUBREY looks in. He sees the destruction. If it fazes him, he doesn't show it. He walks right in and begins unpacking his case.

AUBREY
I can see you've had some problem here, but that doesn't change my work.You'd be surprised at some of the things I've seen. Now, we'll start here with a good vacuuming. There's a lot of saw dust here.

104 - EXT - HI-WAY INTERSECTION - DAY
GENE SHEPARD'S police car stops at the intersection. SUZY is in the back, barking. A Greyhound bus passes on the highway. CAMERA PANS with it. CLAIRE KANE sits on the bus. She looks out the window. The sign on the bus says: BAKERSFIELD.

105 - INT - JUDGE'S HOUSE - DAY
JUDGE BREWSTER is in bad shape. He can hardly talk. He stumbles out of bed and falls on the floor. Perhaps he talks to himself. Perhaps he cries.

106 - E/I - 24 HOUR CAFE - DAY
EARL drives up in the white limo and stops. He goes into the cafe. DOREEN is working behind the counter. She sees EARL but doesn't do anything because there are a few customers. EARL sits at the counter. They both look sheepish.

DOREEN
What do you want, Earl?

EARL
I damn near went crazy, honey. You weren't there and I thought I couldn't stand it. I've had my last drink. I came home to make it up to you and your car was there but you weren't and I didn't know what to think. I thought, how can I lose my Doreen.

DOREEN is falling for this but is very self-conscious about the scene.

DOREEN
There's people in here, Earl. Do you want to order something?

EARL forces a smile.

EARL
I'll have *you* sunny side up. How'd you get to work?

DOREEN
Peg drove me. I just couldn't drive that car after what happened. You want some coffee?

EARL
Sure. And a muffin, maybe. You getting off soon?

DOREEN
An hour.

EARL
Good. I'd be honored to chauffeur you around town in the style you should be accustomed to, Madame.

EARL
Earl. Cut it out.

DOREEN smiles and leaves to get his coffee. EARL looks around at the the other customers. A CUSTOMER enters and sits next to EARL. DOREEN bends over the cooler and her skirt hikes up again. EARL nudges the CUSTOMER.

EARL
Get a load of that. Pretty nice, huh?

CUSTOMER
I beg your pardon?

EARL
The waitress. Nice ass.

CUSTOMER
Not too shabby.

He opens his newspaper and EARL smiles.

107 - INT - BETTY'S HOUSE - DAY
AUBREY BELL is shampooing the carpet amid the destruction. STORMY is watching. AUBREY is very business-like. Only the clock remains in one piece. They move from spot to spot.

108 - INT. - HOSPITAL HALLWAY/CASEY'S ROOM - DAY
HOWARD is talking to JEFF when ANN comes into the room. JEFF gives ANN a big smile.

ANN
How is he?

JEFF
I've scheduled a consultation with Dr. Prescott, the neurologist. We're not quite sure why he won't wake up. It seems to be more than just shock or concussion. We know that much now. It's in the skull. Undoubtedly it has something to do with the fracture.

ANN
Oh, God.

JEFF
No cause for alarm. He's making small improvements in some other areas. We're all a bit impatient at this rate, of course, but that's not something we can control at this point.

JEFF leaves. ANN and HOWARD are alone.

HOWARD
How are you doing, honey?

ANN
Oh, God!

HOWARD
What?!

ANN
Look! Casey! Look, Howard!

CASEY opens his eyes then closes them. He opens them again. His eyes stare straight ahead, then move slowly until he looks directly at ANN and HOWARD. They both move to the bed.

ANN
Casey.

HOWARD
Hey, Casey. Hey, son.

HOWARD takes CASEY's hand. ANN kisses his forehead again and again.

ANN
Casey, honey, it's Mommy and Daddy. Casey?

CASEY closes his eyes. ANN looks at HOWARD with great concern Out in the hallway JEFF is walking away and passes PAUL FINNIGAN. PAUL continues on to the nurses' station.

PAUL
I'm the Finnigan boy's grandfather. Is my son with him? I was wondering if I could go down.

NURSE
I think they're both in there with him. The doctor just left.

PAUL
And the Negro boy who was in with him? I think he had surgery yesterday. Brian was his name. May I inquire about his condition.

NURSE
He's in intensive care. Yes, they operated on him last night.

PAUL
Oh, my,

NURSE
They say it was really miraculous. They removed the bullet. He's actually responding very, very well. He's going to be alright.

Suddenly an alarm goes off at the nurses' station and she immediately alerts the doctors and nurses on duty of the emergency in room 306, CASEY's room. PAUL watches the commotion of medical personnel responding to the emergency. PAUL keeps out of everyone's way. Then he sees KNUTE WILLIS get off the elevator and hug two nurses, first one and then the other, obviously out of gratitude. KNUTE sees PAUL. They walk towards each other. KNUTE is very happy.

PAUL
Congratulations, I just heard the good news. I feel so relieved. I can't tell you.

KNUTE
Thank you so much. Everyone's been so nice. It's going real well. They say he's real strong. They say he'll make a full recovery. How's your grandson?

PAUL suddenly senses something. He sees the commotion at CASEY'S room. He walks toward it, leaving KNUTE. At the door he looks inside. ANN is sitting in a chair, sobbing. HOWARD is in a daze. Hospital personal are attending to the dead CASEY.

PAUL stands in the doorway unnoticed. He watches for a long time then turns and leaves. Halfway down the hall he puts his hat on.

109 - INT - REHEARSAL HALL - DAY
ZOE plays the cello with her group. This is very sad music and ZOE begins to cry harder and harder. The other players begin to notice this and one by one stop playing. Someone asks her:

SOMEONE
Zoe?

SOMEONE ELSE
Are you all right, honey?

ZOE
Yeah. I'm sorry.

SOMEONE
Is it your mother?

ZOE
No. It's just the music. Please, lets go on.

They commence playing again.

110 - INT - BAKESFIELD FUNERAL PARLOR - DAY
This is a memorial rosery service. CLAIRE KANE is somewhat noticeable as she doesn't seem to know anybody and stands by herself. She is very moved by the service.

111 - INT - 1-HOUR PHOTO STORE - DAY
LOIS KAISER and HEATHER BUSH stand at the counter waiting to pick up pictures. GORDON JOHNSON (THE FISHERMAN) comes into the store. He appears to be in a hurry. He speaks to the clerk in the background as HEATHER and LOIS talk.

HEATHER
I guess you two never had a problem.

LOIS
I wish.

HEATHER
What do you use now?

LOIS
I made Jerry get himself fixed. No more kids for this girl, thank God.

GORDON eyes HEATHER and LOIS.

HEATHER
I haven't used anything for a long time, and I'm still not pregnant. I guess something's wrong. I think we should go see a doctor but Bill keeps stalling.

LOIS
It's nothing to be afraid of. He gets to go into a little room and jack off into a dish.

HEATHER and LOIS laugh about this. GORDON notices the two women for the first time. He stares at them as the clerk brings HEATHER her pictures. She pays. The clerk brings GORDON his pictures. He opens the pictures.

GORDON
Jesus Christ!

SHOT of the pictures GORDON is looking at. They are pictures of a partially naked woman, exotically made up. He starts rifling through the pictures. We begin to recognize that the pictures are of HEATHER. THE CAMERA turns to LOIS and HEATHER. They are looking at pictures of GORDON'S fishing trip and the dead body.

HEATHER
These aren't my pictures. What's this?

They look at the picture of the body in the water.

LOIS
Is that a person?

HEATHER
I can't tell.

GORDON comes over to LOIS and HEATHER.

GORDON
I think they might have mixed up our pictures. Although I got to say I like these.

He hands HEATHER her pictures. We see a nude picture of HEATHER on top. HEATHER grabs them and tries to hide them. LOIS laughs.

HEATHER
How embarrassing.

GORDON
Those are mine, I guess?

HEATHER gives GORDON his pictures. LOIS is enjoying HEATHER'S embarrassment. LOIS looks at HEATHER'S pictures.

LOIS
Is this you?

HEATHER
Will you shut up.

GORDON
Pretty hot stuff. Maybe I should give you ladies a call sometime.

LOIS and HEATHER exchange looks.

LOIS
You probably already have, jerk off. You're the type.

BOTH girls giggle and walk away leaving GORDON.

112 - **EXT - SHEPARD HOUSE - DUSK**
GENE drives up in squad car. He lets SUZY out of the back. The kids rush out of the house and are very happy. SUZY pisses all over everything and bites JADE. Now they all make over JADE, who crys:

JADE
Why can't we have a monkey?

113 - **EXT - FINNIGAN HOUSE - DUSK**
HOWARD and ANN drive into their driveway. They get out and head for the house. ZOE is playing basketball by herself next door. She stops and goes over to them.

ZOE
Hi, Missus Finnigan. How's Casey?

ANN breaks down and throws her arms around Zoe.

HOWARD
He didn't make it, Zoe.

Zoe doesn't know how to handle this. She has her basketball. She has ANN blubbering on her shoulder. She has HOWARD easing ANN away from her. She probably hears music.

ZOE
Gee, I'm sorry.

114 - **INT - WYMAN HOUSE/STUDIO - NIGHT**
RALPH is in the studio cleaning brushes. His section of the studio is very tidy. MARIAN comes in with a glass of wine for him.

MARIAN
Glass of wine?

RALPH
You're getting dressed up, huh?

MARIAN
You think this is too dressy?

RALPH
I'm going the way I am, but wear whatever you want to.

MARIAN
Jill always dresses up when we go out.

RALPH
Does she?

MARIAN
When's the last time you saw Jill in jeans or pants when we were going out?

RALPH
So what are you trying to do, compete with Jill? Take her man away?

MARIAN
No thanks. She can have him.

RALPH
That wouldn't be much fun would it? Jeff's a great guy but he demands a lot. No wonder he's been married umpteen times.

MARIAN
I wouldn't talk if I were you.

RALPH
Who me? What do I *demand*?

MARIAN laughs.

MARIAN
I'm teasing. Can't you tell when I'm teasing you?

RALPH
Not always. Besides you weren't teasing. Do you call kissing Mitchell teasing?

MARIAN
Jesus, Ralph. That was six years ago. And I didn't kiss him. How long are you going to harp on that?

RALPH
Probably till you admit the truth. Cause it is the truth. You did kiss him didn't you?

MARIAN
No. I didn't kiss him. But I wish the hell I had. Then maybe this would be over.

RALPH
What? Our marriage?

MARIAN
No. Your insanity.

RALPH
Your lipstick was smeared when you came back.

MARIAN
How would you know? You were drunk.

MARIAN leaves the room. RALPH fidgets around doing little jobs, picking up, straightening. We hear MARIAN yell from the other room. RALPH listens. In awhile MARIAN rushes back and sets her empty wine glasses down hard.

MARIAN
Goddammit! Look at me! Look what you made me do.

MARIAN has a big wet spot on the front of her skirt.

RALPH
That's about the way you looked that night you and Mitchell were out necking.

MARIAN
I tipped over the whole glass on myself!

MARIAN tries to dry the spot with a cloth.

MARIAN
Oh, shit this is not fair! I wanted to wear this outfit. I'm soaked clear through to my skin.

MARIAN unzips her skirt and slips out of it. She wears only underpants beneath it. She tries to clean the spot. Then she disappears into another room. RALPH breaks a brush in half and throws it to the floor.

115 - INT - JAZZ CLUB - NIGHT

The club is just getting open. Just a few customers are there. ZOE comes in. She seems very shy, like she's not been here before. She finally talks to a bartender.

ZOE
I looking for Tess Trainer. She's my Mom.

BARTENDER
Yeah. Where you been keeping yourself? (HE YELLS BACK THERE) Hey, Wendy? Tess back there?

VOICE
She's in the john.

BARTENDER
You want a table?

ZOE
No. I just have to see my Mom. I'll just go back there. Okay?

She goes to the ladies room and enters. TESS is doing something to her make-up. She is really surprised to see ZOE.

TESS
Baby.

ZOE
Mom, that little boy next door died.

TESS
Casey?

ZOE
He got run over.

TESS
I'll be damned. Just like that.

ZOE
I saw them. The Finnigan's. I feel so sorry for them.

TESS continues with her make-up. After a moment.

ZOE
I just thought you'd want to know.

TESS
It's a crying shame, baby. I know how they must feel.

116 - **INT - WYMAN HOUSE/BEDROOM & BATH - NIGHT**
MARIAN has set up an ironing board. She is still dressed from the waist up and wears only her underpants below. She is using cold water on the spot on her skirt and now waits for the iron to get hot so she can iron it. RALPH enters the room.

RALPH
He did kiss you didn't he?

MARIAN
Jesus, Ralph, I thought we were through with that.

RALPH
I would like you to tell me about that night with Mitchell.

MARIAN
There's nothing to tell.

RALPH
Tell me about nothingness. I'd like to hear a complete account of nothing. What you didn't do for two and a half hours.

MARIAN
Why, Ralph? That was two years ago. What's so important?

RALPH
What transpired is not important. Whatever. It's water under the bridge. What irritates me, if that's the right word, is the idea that you won't tell me. You won't say the obvious. You can't admit to yourself that you lied. That's what I don't like--having to keep up this charade. Talk about the Dark Ages.

MARIAN
Shall I just lie to you? Admit to everything? Will that end this?

RALPH
I'm giving you the chance to come clean. To erase the slate. Tabula rasa. Onto a higher consciousness. And thereafter don't ever lie about your behavior.

MARIAN
This is not like you, Ralph.

RALPH
To demand? You're right, but I want to know. Just that. Don't make a fool of me anymore.

MARIAN
We're just talking, right?

RALPH
Marian, yes, we are just talking. That's what I've been saying.

She tests the iron. It isn't hot enough.

MARIAN
Shit.

Then she feels her underpants. They are soaked.

MARIAN
You want me to tell you the truth?

RALPH
That's all I've ever asked.

She slips out of her underpants and goes to the bathroom and plugs in her hair dryer.

MARIAN
O.K. He kissed me. Does that satisfy you?

RALPH
Did that satisfy you?

She begins to blow-dry her pants. She stands in the doorway. RALPH lays back on the bed.

MARIAN
Everyone was pretty far gone, as you may or may not remember.

RALPH
I don't really need all this perspective. Just the facts.

MARIAN
All right, Ralph. Somehow the two of us got picked to go the the liquor store. We drove to Foremost, which was closed, and then Cappy's, which was also closed. In fact everything was closed. We were trying to figure out what would be open. All I could think of were those all-night supermarkets. (Cont.)

MARIAN (CONT.)
I was wondering whether anyone would be in the mood for a drink if we had to drive around half the night trying to find an open market. Meanwhile we were just sitting there on Orlando Street.

She continues drying her underpants. There is something wildly erotic about this action.

MARIAN
Mitchell told me that he'd not only fantasized about being alone with me, but he had actually pictured this moment, this setting before. I asked him what happened and he said I would have to wait and find out. Then he kissed me. It seemed very natural to be in a car with him living out his fantasy. I had the chance to say no, but I didn't. I was curious, I guess. I was drunk.

MARIAN looks towards RALPH.

RALPH
How long?

MARIAN
How long, what?

RALPH
How long did you kiss?

MARIAN clams up. She's said too much already. She goes to the ironing board and begins to iron her skirt. Her back is to RALPH.

RALPH
Then what?

She won't answer.

RALPH
Did he kiss your tits? Did you touch *him*?

MARIAN
Touch him where?

RALPH
You know *where* I'm talking about.

MARIAN
Okay, you want to know what happened. He kissed me and I kissed him back. And then we did it. (Cont.)

MARIAN (CONT.)
We just did it there in the car. He screwed me. I was drunk. It didn't mean anything to me. I wish it hadn't happened, but it did. Now, is that all?

RALPH
Sure. That's all.

RALPH gets up and walks out of the room. MARIAN puts her panties on.

MARIAN
Ralph? Ralph? Is that all you're going to say?

117 - INT - KANE HOUSE - NIGHT
STUART is alone. He is drinking. The phone rings. He answers it.

STUART
Claire?

118 - EXT/INT - BAKERSFIELD MOTEL - NIGHT
CLAIRE is on the pay phone. (INTERCUT WITH SCENE 117)

CLAIRE
I'm not coming home tonight, Stuart. I felt I had to call and tell you that.

STUART
Tell me? For Christ's sake, where are you?

CLAIRE
I'm in Bakersfield . I'm going to stay at a motel here. I'm too tired to come back tonight.

STUART
And I'm supposed to I believe that?

CLAIRE
I don't care what you believe, Stuart.

She hangs up.

STUART
Claire? Claire?

He clicks the receiver.

119 - E/I - LEONARD'S HOUSE - NIGHT
MARIAN and RALPH are at the door of the LEONARD house. They are not speaking. RALPH rings the bell. JILL answers the door. She's dressed casually. She greets them both with a kiss.

JEFF appears. He makes a big production out of kissing MARIAN and telling her how good she looks. RALPH looks wounded.

MARIAN
I probably should have called to say we'd be late. Are we too late?

JEFF
It's never too late, my friends. Chez Leonard is open all night. We are featuring grilled swordfish on the bar-b-que and several bottles of exceptional wine.

JILL
Actually our reservations got fouled up once again. So we're eating here if that's okay.

RALPH'S anger shows on his face.

JEFF
You guys need a drink, I think. Right?

RALPH
Yes, I would like a drink.

JEFF
Follow me.

They go ahead, leaving JILL and MARIAN together.

JILL
Trouble in River City?

MARIAN
Does it show?

JILL
It shows.

They all go the the patio. It is all set up; bar, bar-b-que, hot tub, the city lights spread out before them. MARIAN goes to the edge and looks out over the city while the others fix drinks.

MARIAN
Los Angeles is so beautiful at night. What a view.

JEFF
It's an illusion, believe me.

CAMERA GOES out over the city.

120 - E/I - ELLINGTON HOUSE/GARAGE - NIGHT
ZOE drives into the garage. She opens and closes the garage door with a geni. She gets her cello case out of the trunk. She opens it and takes the cello out. She sits on the bumper of the car and begins to play. It is eerie. The engine still runs. Outside the closed garage door the cello music is heard. CAMERA PANS over to the FINNIGAN house. There is a light on in bedroom window.

121 - INT - FINNIGAN HOUSE/BEDROOM - NIGHT
ANN still lays on the bed with her clothes on. HOWARD is beside her under the covers. The cello music wakes ANN. It takes her some time to get her bearings. She sits bolt upright and wakes HOWARD.

HOWARD
What is it?

ANN
I know who it is. I'm sure I do. I know. It's the cake.

HOWARD
What?

ANN
The birthday cake. The baker. That's who's been calling.

122 - EXT - LEONARD HOUSE/PATIO - NIGHT
The swordfish is in a marinade by the barbeque. The table is set for dinner. JEFF pours the ingredients for Pina Coladas into the blender. RALPH gazes off into space.

JEFF
So, how's the world been treating you, Ralph?

RALPH shrugs but he appears to be suffering.

RALPH
Uh, you know. These fucking women.

JEFF
That's what they're here for, isn't it?

RALPH
Apparently. Although I must confess I hadn't thought of it quite like that before tonight. I think it's over between Marian and me. I hope it doesn't put too much of a damper on the evening. But I don't believe in lying about it.

JEFF
Oh, oh. Get caught with your hand in the wrong pair of panties?

RALPH
Quite the other way around, actually.

JEFF turns on the blender, he doesn't want to deal with this. CAMERA TURNS TO JILL and MARIAN.

MARIAN
How's the vitamin business going?

JILL
Pretty good. I just hired a new salesgirl who seems real good, she's *together* that's the main thing. Sheila and I have been trying out girls in that slot for a long time. I'm telling you you wouldn't believe the flakes out there. You feel like nibbling on something? You're probably starved.

MARIAN
I'm not sure I could eat. I'd like another drink, if I could.

JILL
You and Ralph got *real* problems?

MARIAN
Ralph's got *real* problems. And if Ralph's got *real* problems I guess I've got *real* problems.

JILL
God! Let's have a double.

They go to the bar. RALPH and JEFF are talking about the environment and politics. RALPH stops when the girls get to the bar.

JILL
We need refills. What're you talking about?

JEFF
The environment. The smog. What we breathe.

MARIAN
Looks beautiful from here at least.

RALPH
That's because you haven't turned over the rock and looked at the maggots.

Once again the CAMERA goes to the city lights.

123 - EXT - ELLINGTON HOUSE - DAWN
The headlights of TESS' car blind us until she turns into her driveway and parks her car. The sun is coming up. TESS gets out and goes into the house. She does not see the exhaust from ZOE'S car seeping out under the garage door, as we do. After a bit we HEAR TESS scream. The scream turns into a moan. Which turns into children laughing.

124 - EXT - BUSH/STONE APT. BLDG. - DAWN
JERRY KAISER'S TRUCK is parked in front of the BUSH apartment. The KIDS are in the back along with picnic baskets. LOIS watches them. BILL, HEATHER and JERRY come out of the building carrying more picnic stuff. They all pile in the truck. They are going on a picnic. They drive off.

125 - INT - JUDGE'S HOUSE - EARLY MORNING
CLAIRE opens the refrigerator door. It is packed full of beer. Nothing else. CLAIRE is wearing her traveling clothes. She has just arrived. She takes out a bottle of beer, opens it and takes it to the JUDGE'S bedroom. He has a fierce headache. He actually holds his head in his hands.

CLAIRE
Maybe you ought to eat something.

JUDGE BREWSTER
No, no, no. Can't do that. Give me that.

He takes the beer and drinks some. She watches. He goes back to his head.

JUDGE BREWSTER
You want a beer. I'd offer you some, but I'm afraid I might run out.

She smiles.

JUDGE BREWSTER
Funny, huh? Oh, my God. My head.

CLAIRE
Let me get you a cold towel.

She goes to the bathroom and wets a towel.

JUDGE BREWSTER
What time is it? Christ, what day is it? I'm going to need another one of these.

He drinks more beer.

126 **EXT.- LEONARD HOUSE/PATIO - NIGHT**
We are on the view from the patio. The CAMERA pans over the uncooked swordfish, the empty relish tray and wine bottles, remnants of potato chips and dip, cheese and crackers etc., we hear JEFF'S voice.

JEFF
Jill and her first husband lived in the same house without speaking for almost a full year.Everything was divided up right down the middle.I guess so they wouldn't get in each other's way. They had it worked out so well you'd never even know there was another person living there. They even had their own food on different shelves of the refrigerator.

RALPH is not amused. He is thinking of his own misery.

JEFF
So one night I'm over at her house, having a visit and so forth. All of a sudden I hear this guy shout 'Goddamn bastard.'Scared the shit out of me. It was her husband in the other room watching the Angels lose a game in extra innings.That's all he cared about. We kept it up, like I say, for almost a year. Us making love in one room and him watching television in the other.

Everyone laughs but RALPH.

RALPH
I can tell you one thing. Living in this goddamn place warps people's values. It turns good people bad.

JEFF
Now you're talking about the environment again.

JILL
You think people living somewhere else are doing any better? I don't. I think everybody else is just as screwed up as we are. Which I don't think we are.

JEFF
I don't think it has anything to do with warping or being screwed up. It's just the way people behave in given circumstances--here or anywhere else.

RALPH
So everywhere in the whole wide world people behave like a characters in a soap opera? I don't believe that.

JILL
Who's this everybody?

MARIAN
Me. I'm what's making *your* environment a terrible place. Aren't I, Ralph?

JILL
You're the most well-adjusted person I know, Marian. If you're part of the problem we're in big trouble.

RALPH
We're in big trouble..

JEFF
I'm not getting much of this. I guess that's intentional.

MARIAN
Up till tonight we considered ourselves a happy couple with only a single injury to our marriage, and that was well in the past--two years ago this December. It was something we'd never talked about since until tonight. Now he feels betrayed. Need I say more.

RALPH
Shut up, Marian, you're drunk.

JEFF drains his glass of wine and looks around distractedly.

JEFF
Two years is a long time. Ancient history.

RALPH
It's taken that long to get the full story.

MARIAN
I can't undo it. Ralph, certainly won't ever forget about it, so what's left? It's pretty hopeless wouldn't you say?

She looks around the table. RALPH looks victimized. JEFF and JILL look like they wished they were somewhere else.

JEFF
Only death is hopeless. Until you're dead, all you've really got is hope. That's what *life* is.

RALPH
What about faith?

MARIAN
Christ. Am I supposed to say *charity* now? Do you want me to ask for you *charity*?

RALPH
You left out *trust*. Love is supposed to mean *trust* isn'tit. Or do you think if you *trust* someone it's an invitation to get screwed.

JEFF
You have to be very careful about invitations to get screwed. You've got to know which ones to accept and which ones to turn down. It's a *simple* choice.

JILL
You make it sound simplistic.

MARIAN
People are basically simple. They want what they think will make them happy. Sometimes they get what they want, and it doesn't make them happy, so they don't want it anymore. I can't see that there's anything wrong with that. It's the way I paint a picture. How else am I going to know what I really like?

RALPH
There! You've said it. You've admitted it.

MARIAN
Admitted what? I'm talking about painting. I paint what *I* like.

RALPH
And what if it's ugly, dirty?

MARIAN
I destroy it. I don't paint it.

127 - EXT - PICNIC AREA - DAY
JERRY'S truck is there and the picnic is in full swing. Other families are having picnics in the same area. The women are minding the children. JERRY and BILL are off by themselves drinking beer.

BILL
How do you feel?

JERRY
What do you mean?

BILL
Feel like getting out for awhile?

JERRY
Maybe we ought to make a beer run.

BILL
Let's take a little drive.

JERRY
What about up Angeles Crest?

BILL
What's up there?

JERRY
I don't know. It's a nice drive.

BILL
It's kinda far just for a drive.

JERRY
It's not that far. Maybe we'll see some Girl Scouts.

BILL
What the hell.

128 - E/I - BAKERY - DAY
HOWARD and ANN get out of the car quickly and go to the rear entrance of the bakery. HOWARD pounds on the door. In awhile ANDY BITKOWER opens the door a crack and speaks to them through it.

ANDY
I'm not open yet. The bakery is closed for business.

ANN
We can see that you're closed but I'm sure you'll see us.

ANDY
What do you want?

ANN
I'm Casey's mother. And this is Casey's father.

ANDY
I'm busy. You come back when I'm open.

HOWARD pushs the door open, knocking ANDY back. He and ANN enter.

ANDY
Alright. You want your cake now, is that it? You finally want the cake you ordered?

HOWARD
Yes, that's what we're here to talk about. A cake that wasn't picked up.

ANDY
Or paid for.

ANN
You are a terrible person, Mister Bitkower.

ANDY
It cost me time and money to make that cake. I have work to do. I don't want to talk to you.

HOWARD
You're going to talk to my wife or I'm going to break your neck, Mister.

ANN
How can you be so cheap and unsensitive?

ANDY
Lady, I work 16 hours a day to make ends meet. I have to get back to work. I bake all night and work all day.

ANN
You bake at night? I thought you made phone calls at night, you bastard.

ANDY
Careful, careful. I'm going to call somebody. You get out of my store.

ANN looks so threatening that ANDY actually picks up the rolling pin.

ANDY
I don't want any trouble here.

ANN
Our son's dead. He is dead, Mister Bitkower. He was hit by a car the day I ordered the cake. We've been waiting with him until he died. Now he's dead. There are no more birthdays for him. He's dead, you bastard. Goddamn you!

She starts to attack him, but he has gone limp at what he has heard. HOWARD pulls ANN back and holds her.

HOWARD
Shame on you. Shame.

ANDY takes off his apron, and shakes his head.

ANDY
Oh, this is terrible. This is a terrible thing. You poor woman. Please sit down. Let me get you a chair. Please sit down both of you.

ANN
How can you be this way? You're a monster.

HOWARD
Easy, honey. Easy.

129 - EXT - LEONARD PATIO - DAY
The two couples still have not eaten dinner. They've been snacking on crackers and such. They are still drinking. They have switched to Scotch. They are really drunk and show the results of having stayed up all night.

JILL
Just because you've never been tempted doesn't mean anything. Doesn't make you a better person. My best friend's a lesbian. It doesn't interest me. I don't understand it. Not that she's ever tried anything or ever would. But say she did. I wouldn't feel morally superior for turning her down, because it's nothing I'd ever want to do.

RALPH
I've been tempted before. I've had offers. Give me a little credit.

JEFF
But like Jill's lesbian friend, nothing that much interested you, huh?

RALPH
That's not the point.

JEFF
Or the circumstances weren't right. That happened to me just couple nights ago. I had a green light, but, you know, bad circumstances and I got let off the hook. I got lucky.

JILL
Who was the *lucky* girl?

JEFF
Nobody you know. A nurse.

130 - INT - SHEILA'S APT. - DAY
SHEILA comes into the bedroom with a cup of coffee. She watches the sleeping DONNA in her bed. The bed is filled with talcum powder. It is in DONNA's hair and on her face..

SHEILA
Donna?

DONNA stirs. She opens her eyes.

SHEILA
Want some coffee?

DONNA brushes some of the powder off her face.

DONNA
Sure.

131 - EXT - HIGHWAY - DAY
JERRY'S truck cruises along.

BILL
Too bad you don't have your camera.

JERRY
Nice view, huh?

BILL
This is really a shit hole, you know? Look at that. As far as you can see its people. Like a bunch of fuckin' ants.

JERRY keeps looking at the view.

BILL
You'd have to be crazy to want to live here, you know?

JERRY
Where else are you gonna live?

BILL
I don't know. I guess if I make a whole lot of money ,I won't have to worry about it will I?

JERRY slows down as he passes two girls, BARBARA and NANCY riding bicycles. The girls look over JERRY and BILL. JERRY keeps driving.

BILL
Did you see that?!

JERRY
Did you see the way they were looking at us?

BILL
That's what's missing today. Some seventeen-year-old pussy.

BILL turns around and continues to watch the girls on bicycles.

BILL
I could use some of that.

JERRY
I could, too.

JERRY pulls off the road abruptly and starts to make a U-turn.

BILL
Relax, relax, will you. Just wait here.

JERRY
Did you see the look they gave us?

BILL
Let's be cool. You're not gonna get anywhere with your prick stickin' out of your forehead. Wait here we'll let 'em catch up.

JERRY and BILL sit in the truck watching the girls approach through the rear view mirrors. As THE GIRLS approach they seem not to take notice of BILL and JERRY in the truck. Eventually the girls are close enough for BILL to lean out the window and speak to them on his side.

BILL
Excuse me.

BILL points at the first girl's tire.

BARBARA
What?

BILL
Looks like your tire there is a little low.

The girl looks at her tires. They look fine.

BARBARA
My tire?

BILL
Maybe just a pound or two low. Nothing that's gonna stop you from riding, but still.

BARBARA
Thanks. Is that what you been waiting to tell us?

JERRY
Yeah. We're on our way someplace, but we always have time when it comes to the safety of beautiful girls.

The girls exchange looks.

NANCY
Who's got a pool up here?

Both girls laugh.

JERRY
You'd be surprised.

NANCY
Really? There are people with pools up here?

JERRY
Some, not a lot. Forest rangers, game wardens, people like that. That's why we don't come up here very often.

BILL
By the way, my name's Bill and this is my friend Jerry.

NANCY
How come your name is not on the side of the truck, too?

BILL
'Cause I'm just along for the ride. I work for myself. I'm a Hollywood makeup artist.

NANCY
Really?

BILL
Yes ma'am.

NANCY
Do you work on movie stars?

BILL
Movie stars and models.

NANCY
What's the biggest star you've made up?

BILL
The biggest?

BILL looks at JERRY with a smile.

BILL
Probably Roseanne Barr.

NANCY
You're lying. I can tell.

BILL
Just about Roseanne Barr. The rest is true.

JERRY
What are your names?

The girls exchange looks. Then the pedal off. A car passes the truck and we PAN with it. BETTY is in the car.

132 - EXT - HIGHWAY - DAY
BETTY WEATHERS is in a car being driven by WALLY LITTLETON, a man in his thirties. CHAD is asleep in the back seat. BETTY snuggles up close to WALLY. They have been driving all night.

BETTY
I'm sorry it's over.

WALLY
We'll do it again.

BETTY
When?

WALLY
Soon. Next month. I'll be back this way next month.

She kisses him on the hand.

WALLY
Maybe we'll go to Hawaii. Maybe Chad could stay with his father. If he's in school then.

BETTY
Chad had a wonderful time. I know he did.

133 - INT - BAKERY - DAY
ANN and HOWARD sit at a work table which ANDY has cleared for them. He brings them coffee.

ANDY
Here. Drink this.

ANN is sobbing.

ANDY
Let me tell you how sorry I am. How sorry I am for you. Your family. I shouldn't have done what I did. I shouldn't have called like that. I work too many hours. I make too many cakes and when people don't pick up their orders they just stay here and pretty soon I have to throw them out. Whole, good cakes. I'm so sorry.

ANN
I wanted to get a gun and shoot you.

ANDY
I'm just a baker. That's really all I do. I have nothing outside of my work here. That doesn't excuse what I did. I'm sorry for your son and sorry for my part in this. I don't have any children myself so I can only imagine what you must be feeling. Forgive me if you can. I'm not an evil man, at least I don't think I am. I guess what it comes down to is that I don't know how to act anymore.

ANDY goes to the oven and takes out some blueberry muffins and offers them.

ANDY
Here. Eat these. You need to eat something to keep going. Eating is a good thing at a time like this. I hope you'll eat some of my muffins.

ANDY serves ANN and HOWARD the muffins and they begin to eat.

HOWARD
I didn't realise how hungry I was.

ANDY
There's more. Eat all you want.

Both HOWARD and ANN eat.

ANDY
You just rest here until you feel better.

ANN dries her tears. HOWARD pours more coffee.

ANN
Mister Bitkower?

ANDY
Yes. Yes, Missus Finnigan. What can I get you?

ANN
May I see the cake?

Now ANDY'S eyes fill with tears. He can't speak. HOWARD and ANN look at him. Finally:

ANDY
I threw it away.

134 - E/I - BETTY'S HOUSE - DAY
WALLY'S car stops a few doors away at the corner. BETTY and CHAD get out. They say good-bye and WALLY drives away. BETTY and CHAD walk toward the house with their bags. She opens the door and goes in. She sees the mess and the newly shampooed rug. Nothing is in one piece except STORMY'S clock. BETTY lets out a little scream.

135 - INT - JUDGE'S HOUSE - DAY
CLAIRE comes out of the bathroom and sits on the bed and bathes the JUDGE'S head. He rolls over and places his head in her lap. He moans and rubs her legs with his hands.

CLAIRE
Come on, Bud. Stop it.

He just keeps moaning.

JUDGE BREWSTER
God, my head. Come on. Give me a little comfort.

He takes her hand and puts it between his legs and rubs with it.

JUDGE BREWSTER
Oh, that's good. That's really good.

He buries his head between her breasts.

CLAIRE
Poor dear.

She puts her hand under the covers and caresses him. She begins to masturbate him.

136 - EXT - RURAL HIGHWAY - DAY
JERRY stops the truck in a turnout by the side of the highway. BILL and JERRY get out and follow the trail. They catch a glimpse of BARBARA and NANCY in the distance and follow THE GIRLS. JERRY and BILL continue to follow the trail but THE GIRLS have gotten on their bikes and ridden down one of the trails. JERRY and BILL run in search of them. Both are getting winded. They get a glimpse of the girls up ahead sitting and resting behind a big rock.The GIRLS do not see or hear them coming until at last BILL and JERRY approach them.

BILL
Fancy meeting you here.

Neither girl looks especially surprised to see BILL and JERRY.

BARBARA
Why are you following us?

JERRY
We'd like to get to know you.

BILL
How about a phone number or something?

Neither girl volunteers any information.

JERRY
You've got a phone number, right?

NANCY
Are you guys married?

JERRY
No.

BILL and JERRY exchange glances.

BILL
We were.

BARBARA
I don't believe you.

JERRY
Why?

BARBARA
I just don't. Where do you live?

BILL
In Hawthorne. You'd love it. We entertain a lot.

BARBARA and NANCY and JERRY turn to BILL.

BILL
We got a bachelor's apartment. A real nice one. All the latest gadgets. Lots of liquor. We can mix up any kind of drink there is. And a lion fish. Do you know what that is? It's a fish that looks like a lion. It only eats once every three weeks. You can sit on the couch and watch it for hours. We have a beautiful sound system with every kind of music you can think of.There are two bedrooms. King-sized beds, satin sheets . . .

As BILL continues to talk, BARBARA is suddenly knocked forward, her head bleeding. She doesn't move. Before BILL can say or do anything, JERRY is holding NANCY by the arm and pounding her to death with a rock. There is a rumble. The earth shakes. It is an earthquake. BILL tries to stay on his feet. We begin to hear hundreds of car alarms going off. They will continue through the rest of the scenes, then slowly die out.

BILL
Earthquake! Earthquake!

137 - EXT - PICNIC AREA - DAY
The earthquake is felt by LOIS, HEATHER and the kids. They scream around wondering where the men are.

138 - INT - JUDGE'S HOUSE/BEDROOM - DAY
The JUDGE shakes in his bed, but he is asleep. CLAIRE tries to steady herself in the bathroom, where she had been washing her hands.

139 - INT - BAKERY - DAY
Pies are falling. ANDY tries to hold ANN up. HOWARD is on the floor.

140 - EXT - PIGGOT MOBILE HOME - DAY
The mobile home shakes.

141 - INT - ELLINGTON HOUSE - DAY
TESS sits in ZOE'S room. She is softly singing to herself, trancelike. The cello is shaken to the floor. TESS watches it but seem unaware of the earthquake.

142 - EXT - SHEPARD HOUSE - DAY
GENE has the front door open. He is trying to get his family out of the house.

GENE
Outside! Get out of the house.

As his family makes their way out, SUZY runs out the front door and continues down the road, barking and running away.

KIDS
Suzy! Stop her! She's running away!

143 - INT - BETTY'S HOUSE - DAY
BETTY and CHAD are already in their own wreckage.

BETTY
Get in a doorway, Chad! In the doorway!

They are trying to do that when STORMY'S clock falls and crashes, completing the total destruction.

144 - EXT - LEONARD HOUSE/PATIO - NIGHT
The earthquake stops. Someone turns on the TV for news about the earthquake. We continue to hear this news report through the rest of the SCENE. A few dishes are broken, among them the Corningware dish the swordfish was in. No one seems to notice. Everyone is a little drunk but still going strong. They can see the TV in the living room.

JILL
Whooow.

JEFF
Don't worry, it's not the big one.

RALPH
Three - point - five. Maybe four.

MARIAN
Weren't we supposed to have gotten under the table?

RALPH
Like they do on television?

JILL
Is it over?

RALPH
There's not much damage. The TV works.

MARIAN
We should probably eat is what we should prob'ly do. Maybe a big thing of eggs. Sound good?

RALPH
Is anyone listening to that yokel?

MARIAN
What yokel?

They see a very disrupted newsroom on the TV.

RALPH
The news guy. He's sitting there spouting all this crap. How does he know what's going on? He never even left the building.

JEFF
He's got his eyewitnesses everywhere. That's the way it's done.

RALPH
I think these guys just make it up as they go alone. But I guess it doesn't really matter. It's all kind of make believe when you think about it. Everybody sees pretty much what they want to see and not much else.

JEFF
I think that sums it up. If you agree with it - then it's the truth. If you don't agree - then it's wrong. I had a patient who finally died today. Yesterday, I-guess it was. A seven-year-old kid. Got hit by a car. Hit and run. *I* didn't think he was going to make it. I tried to tell his parents. I said as much to them, but they only heard what they wanted to hear. They kept thinking 'he'll be alright'. We're all like that. We don't like what's under the rock so we don't look there. And when some one shows it to us we blame *them*. I tell you there are awful things going on down there; murders, suicides, rapes, robberies and just plain heartbreak and pain. Lots of pain. Pain, pain, pain. And when it's all said and done, if it doesn't happen to *you* it doesn't mean a goddamn thing.

JILL
You're a cynic.

JEFF
I'm a realist.

RALPH takes MARIAN by the hand and pulls her up.

RALPH
Let's go home.

On TV it is announced that there have been NO fatalities. And the end credits roll.

THE END